GLADSTONE

WALT DISNEY'S COMICS

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NO. 519
JUNE

COMICS COMMENTS

P.O. Box 2079, Prescott, AZ 86302

Dear Editor,

It's a real pleasure to see the stories of Carl Barks republished in such a beautiful four-color format. As a small child in 1946, I was read a Barks Christmas story, and have been a fan ever since. I hope you plan to publish some of his ten-pagers from the late forties since these have been rarely reprinted.

Please continue to run the stories by Daan Jippes. His artwork is uncannily like "classic" Barks—of all the current duck artists he surely must be the heir apparent to Barks' legacy. Each one seems to get better, and the one in **WDC&S** 515 truly captures the spirit of the "Donald's disasters" stories. It's plain to see that this "competent cleaner" story draws inspiration from several Barks stories. The opening pages are reminiscent of **WDC&S** 161, the first shop story. Only in Jippes' version, Donald **can** remove the item embedded in the concrete. Next, Philo and his penny magenta stamp are straight out of "The Gilded Man." Then, late in the story, when the tar and feathers come together with disastrous results, one can't help but think of **WDC&S** 146, the classic "Omelet" tale. Overall this story reminded me of the short Barks piece in **Donald Duck** 68, "The Master Glasser" story. In this one, Donald also starts out as a competent artisan, performing virtuoso repairs, but finally bungles it all in the view of all Duckburg. However, if Barks himself had written this one, Donald would be hightailing it to Timbuktu instead of sticking around to clean up the mess!

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We're running a late forties Barks ten-pager in this issue, and it has *never* been reprinted in American comic books.

Glad you like Daan Jippes, but let's not forget that Fred Milton was his partner on "A Clean Case of Competence." In a couple of months you'll get to see Milton on his own so you'll be able to compare his solo work with the Jippes solo work already published.

By the way, the "master" type of story was frequently used by Barks and the tradition will be continued with Jippes' story next issue featuring Donald as a master photographer.

Dear Editor,

The appearance of new Disney comic books is a high point of each month. I was pleased to find Walt Kelly art in **Walt Disney's Comics Digest** No. 1, but hope that in the future you will give Kelly the prominence he deserves in your larger format comic books. Could **WDC&S**, for instance, please reprint Kelly's classic World War II "Gremlins" stories? How about re-using some of his original cover art?

Alan Curl
Riverside, CA

Kelly's "Gremlins" stories will be showing up in these pages soon. There may also be another Kelly surprise or two before this year is finished.

Dear Editor,

How about having Black Pete in your next Murry Mickey Mouse story? And maybe, if possible, make it "The Monster of Sawtooth Mountain?"

Adam Gadahn
Winchester, CA

O.K.

This Issue's Credits.

Front cover by Daan Jippes (Acme Never-Miss bat idea by Carl Barks).

Donald Duck, story and art by Carl Barks.

Chip 'N' Dale in "The Stander-Uppers," art by Jack Bradbury.

Mickey and Donald centerfold, written by Ted Osborne, penciled by Floyd Gottfredson, inked by Ted Thwaites, colored by Rusty Falk.

Brer Rabbit in "Cuzzin Wolf," written by Bill Walsh, drawn by Dick Moores, colored by Rusty Falk, special effects by John Clark.

Mickey Mouse in "The Incredible Box Top Plot," story by Carl Fallberg, art by Paul Murry.

Donald Duck, back cover gag by Bob Foster and Frank Smith.

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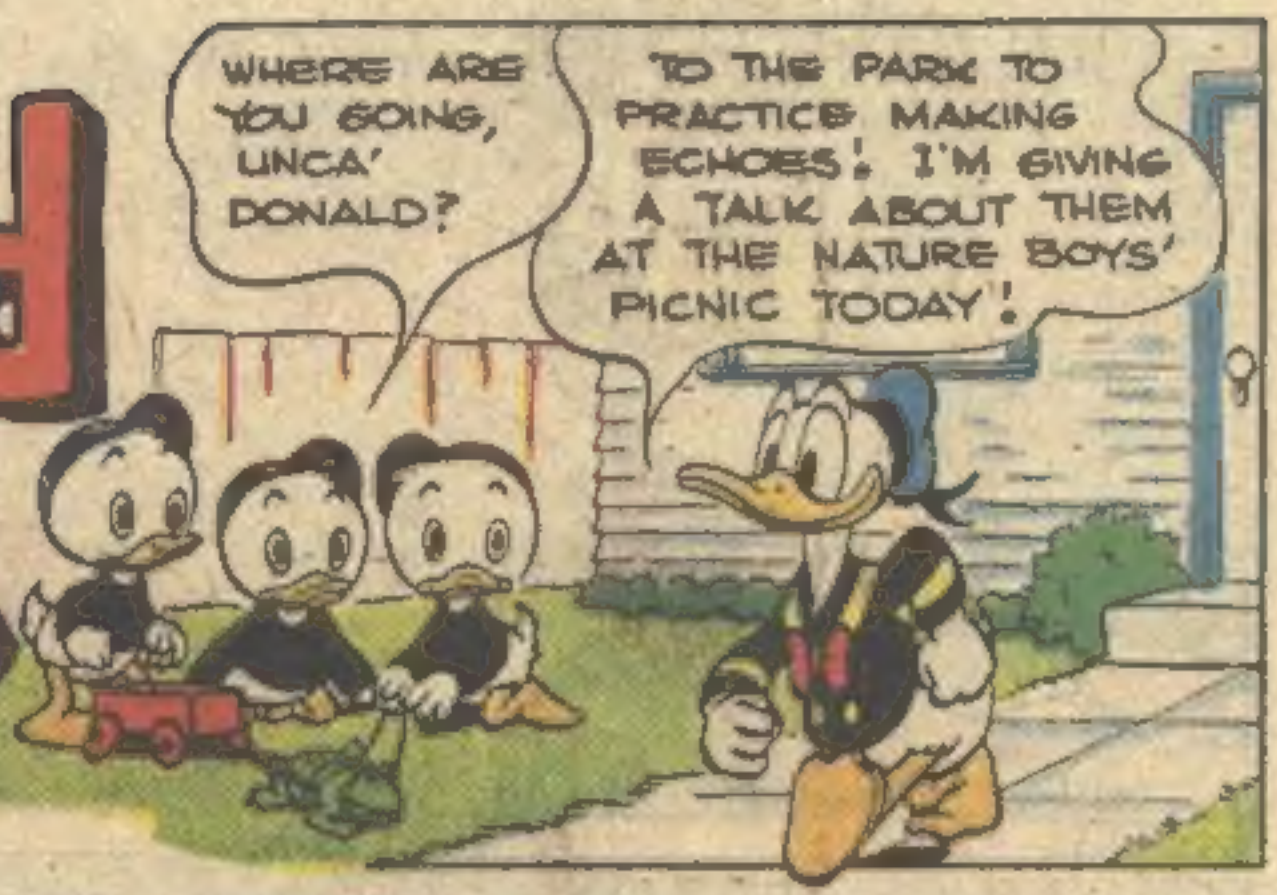
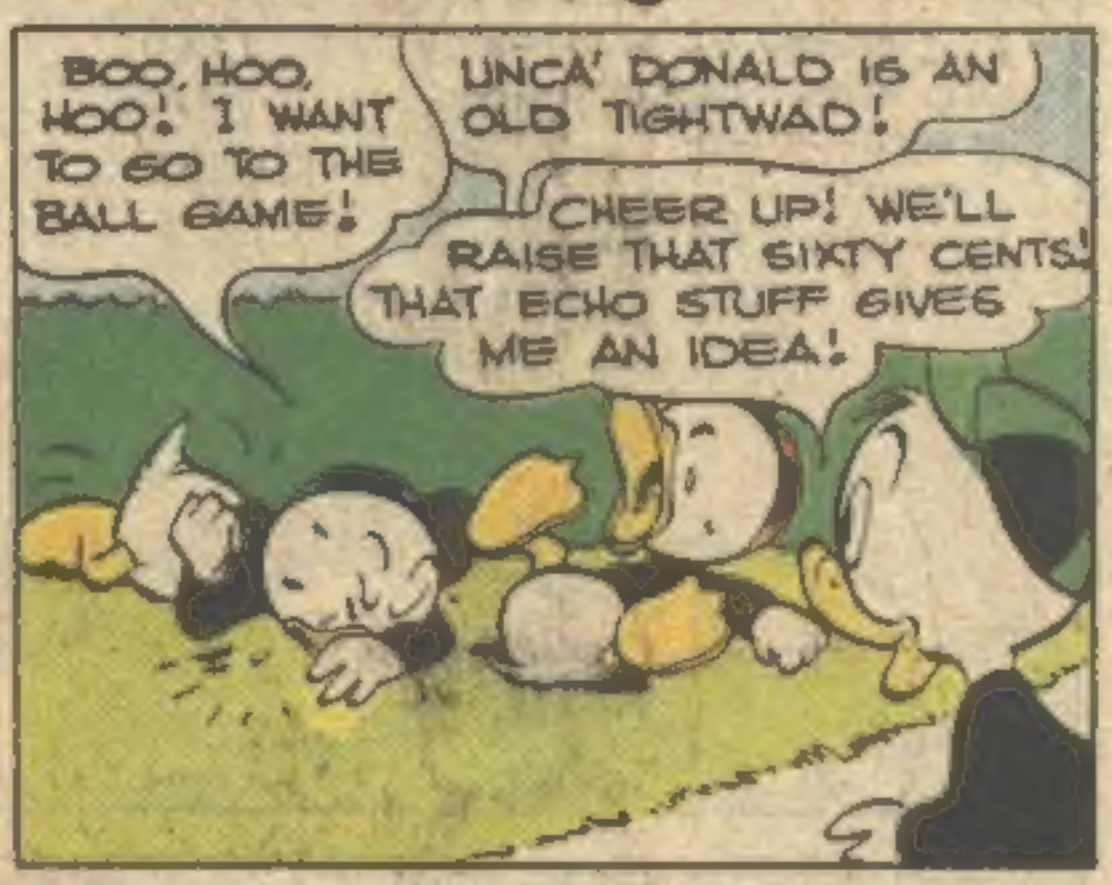
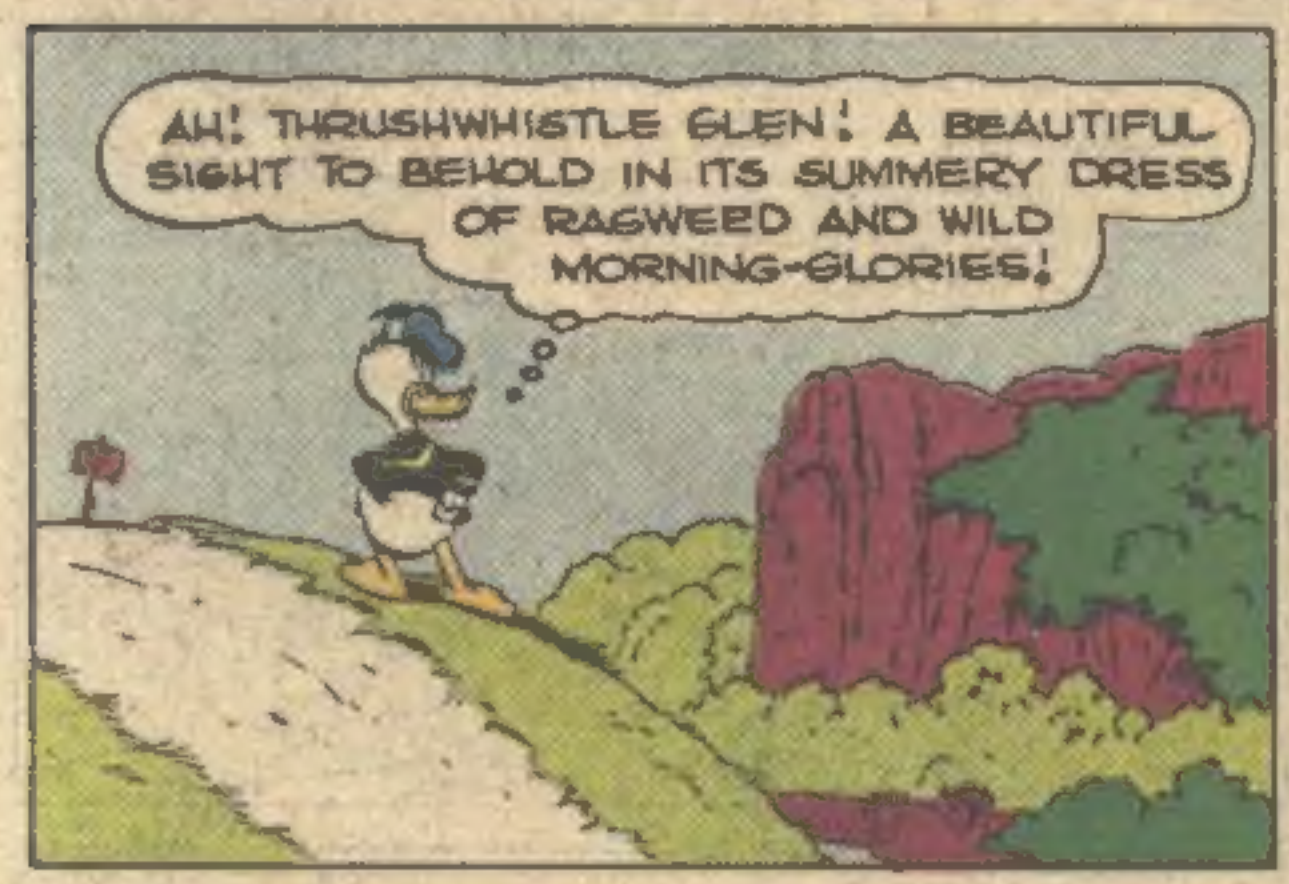
WALT DISNEY presents

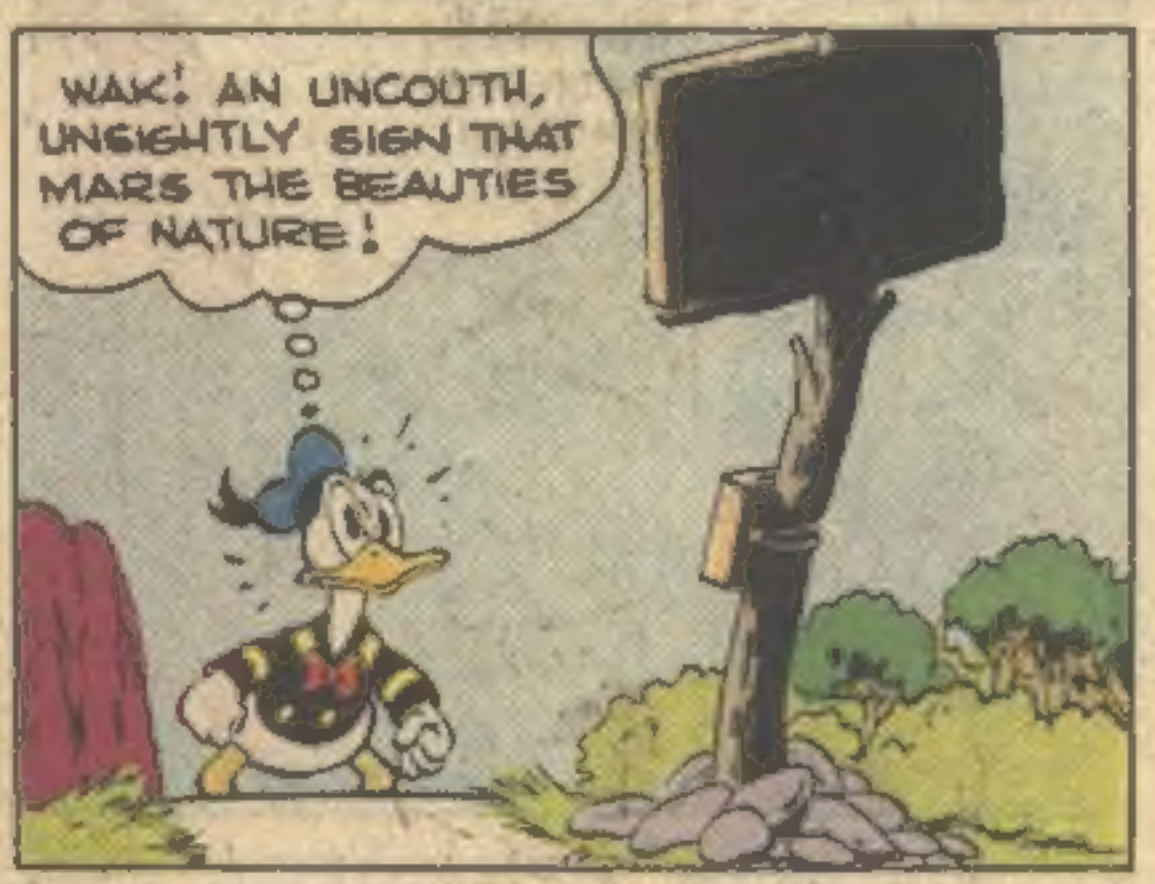
Donald Duck


WHERE ARE YOU GOING, UNCA' DONALD?
TO THE PARK TO PRACTICE MAKING ECHOES! I'M GIVING A TALK ABOUT THEM AT THE NATURE BOYS' PICNIC TODAY!

WE DON'T WANT TO STAY HERE ALONE! CAN WE HAVE SIXTY CENTS TO GO TO THE BALL GAME?
SIXTY CENTS! NO! WHAT DO YOU THINK I AM – THE UNITED STATES MINT!


BOO, HOO, HOO! I WANT TO GO TO THE BALL GAME!
UNCA' DONALD IS AN OLD TIGHTWAD!
CHEER UP! WE'LL RAISE THAT SIXTY CENTS! THAT ECHO STUFF GIVES ME AN IDEA!





OH LAY-EEEE! OH LAY-EE OOOO

NO ECHO!

I'LL DROP IN A DIME AND SEE WHAT HAPPENS!

CLINK!

OH LAY-EEE OH LAY-EE OOOO

OH LAY-EEEE! OH LAY-EE OOOO

MY VOICE **CAME BACK** THAT TIME! NOW I'LL JERK THIS STRING AND MY **DIME** COMES BACK! HEH! HEH!

COME TO THINK OF IT, THAT ECHO SOUNDED LIKE **SOMEBODY** I KNOW! I'LL GIVE IT ANOTHER TRY!

HUEY, DEWEY, AND LOUIE ARE **PANTYWAISTS**!

ULP!

CLINK!

HUEY, DEWEY, AND LOUIE ARE (CHOKE!) PANTYWAISTS! GRRR!

JUST AS I SUSPECTED!

AS LONG AS THE STRING ON THIS DIME HOLDS OUT, I MAY AS WELL HAVE SOME FUN!

CLINK!

DEWEY'S GOT A GIRL!

I HAVE NOT!

SHUT UP! YOU'LL GIVE OUR RACKET AWAY JUST WHEN IT'S STARTING TO MAKE US SOME MONEY!

I'LL MAKE THE ECHO! DEWEY'S GOT A GIRL!

HEH! HEH! HEH! NOW TO MAKE LIFE MISERABLE FOR THOSE LITTLE ECHOES ACROSS THE GLEN!

LET'S HEAR 'EM ECHO THIS JEW'S-HARP!

FWEEENG! FWANNG! FWOING!

HE'S PLAYING ON A JEW'S-HARP!

NO TRICK, AT ALL! WE HAVE ONE IN OUR PROP BOX!

NOISE GADGETS

DOGGONE! THEY CAME BACK WITH THAT QUICK!

I'LL FIND SOMETHING THAT'LL PUT 'EM BEHIND THE EIGHT BALL!

WHERE DID HE GO?

HE WENT INTO A STORE! NOW HE'S COMING OUT WITH A **SAW** AND A **VIOLIN BOW**!

A **MUSICAL SAW**! THAT'S WHAT HE'S GOING TO TRY ON US!

AND WE HAVEN'T GOT ONE!

THINK OF SOMETHING QUICK, OR WE'RE OUT OF THE ECHO BUSINESS!

SCREEOWL

THEY DID IT AGAIN! HOW ON EARTH CAN THEY MATCH THIS AWFUL SCREECHING?

YEEORR

SCREEOWL

RRORR YEE

SCREEOWL!

LOUDER, KITTY! HIT HIGH C!

I'LL OUTDO THOSE KIDS OR GO BROKE TRYING!

HE'S GOING AWAY MAD!

TWO OF US BETTER FOLLOW HIM TO SEE WHAT HE'S UP TO!

WAIT! TAKE THIS RECORD-MAKER! I'VE A HUNCH HE'S UP TO SOMETHING TRICKY!

HAVE YOU GOT ANY CRITTERS IN THE ZOO THAT MAKE **UNUSUAL** SOUNDS?

IF IT'S **CRAZY** SOUNDS YOU MEAN— YES!

ZOO KEEPER

WE HAVE A SIBERIAN GRUFFLECROW THAT MAKES A NOISE NOBODY CAN IMITATE!

JUST WHAT I WANT! MAY I RENT HIM FOR AWHILE?

QUICK! WE'VE GOT TO GET A RECORDING OF THAT GRUFFLECROW'S VOICE!

LATER!

OKAY, YOU EXPENSIVE FREAK, CUT LOOSE! MAKE THOSE KIDS CRACK UP TRYING TO IMITATE YOUR CRAZY LINGO!

CLINK!

GKKKKQZFFJGMMMSSFXXXW LLVKKKSKI!

GKKKKQZFFJGMMMSSFXXXW LLVKKKSKI!

THEY **DID IT**! AND WITH SUCH RIDICULOUS **EASE**!

I WAS NEVER SO HUMILIATED IN ALL OF MY LIFE!

GCKFPT!

GCKFPT!

WE'VE GOT UNCA' DONALD'S GOAT! WAK! WAK! WAK!

HE'S LICKED! WE WON'T SEE HIM AGAIN!

DON'T SAY THAT! WE NEED ONE MORE DIME!

I WATCHED HIM PUT FIVE DIMES IN OUR COIN BOX! THAT'S ONLY FIFTY CENTS, AND WE NEED SIXTY IF WE'RE GOING TO SEE THAT BALL GAME!

I SHOULD GO HANG MY HEAD IN SHAME, BUT I WON'T! I'M GOING BACK AND OVERWHELM THOSE KIDS! I'LL DROWN 'EM WITH NOISE!

Zoo

LATER!

UH, OH! UNCA' DONALD IS COMING BACK!

AND HOW! WITH A TRAILER LOAD OF NOISE GADGETS!

I THINK WE'RE GOING TO EARN THIS DIME!

NOW, WISE GUYS, GET SET FOR SOME FAST CHANGES OF PACE!

DEPOZIT 10 cents for Echo

CLINK!

FEETLE TEE FEETLE TETEE TE TEE TE TWEE!

FEETLE TEE FEETLE TETEE TE TWEEE!

MOO!

SQUAWK!

GRIND!

WHONK!

WHEEZE

HE'S SNOWING US UNDER! LET'S SKIP IT!

NO! HE PAID FOR THE ECHO! WE'VE GOT TO PRODUCE IT!

WHONK

WHEEZE

OH-ZO

SQUAWK

STILL THEY DO IT! AND IT'S ALMOST TIME FOR ME TO GO MAKE MY SPEECH!

I'LL HAVE TO PLAY MY ACE-IN-THE-HOLE!

THIS IS THE BIGGEST FIRECRACKER IN TOWN! I KNOW THEY CAN'T MATCH THIS!

EVERY MAN FOR HIMSELF! RUN FOR YOUR LIVES!

S-S-S-S

YOU ECHOES BETTER HAVE A BIG BOMB OVER THERE!

FIZZ!

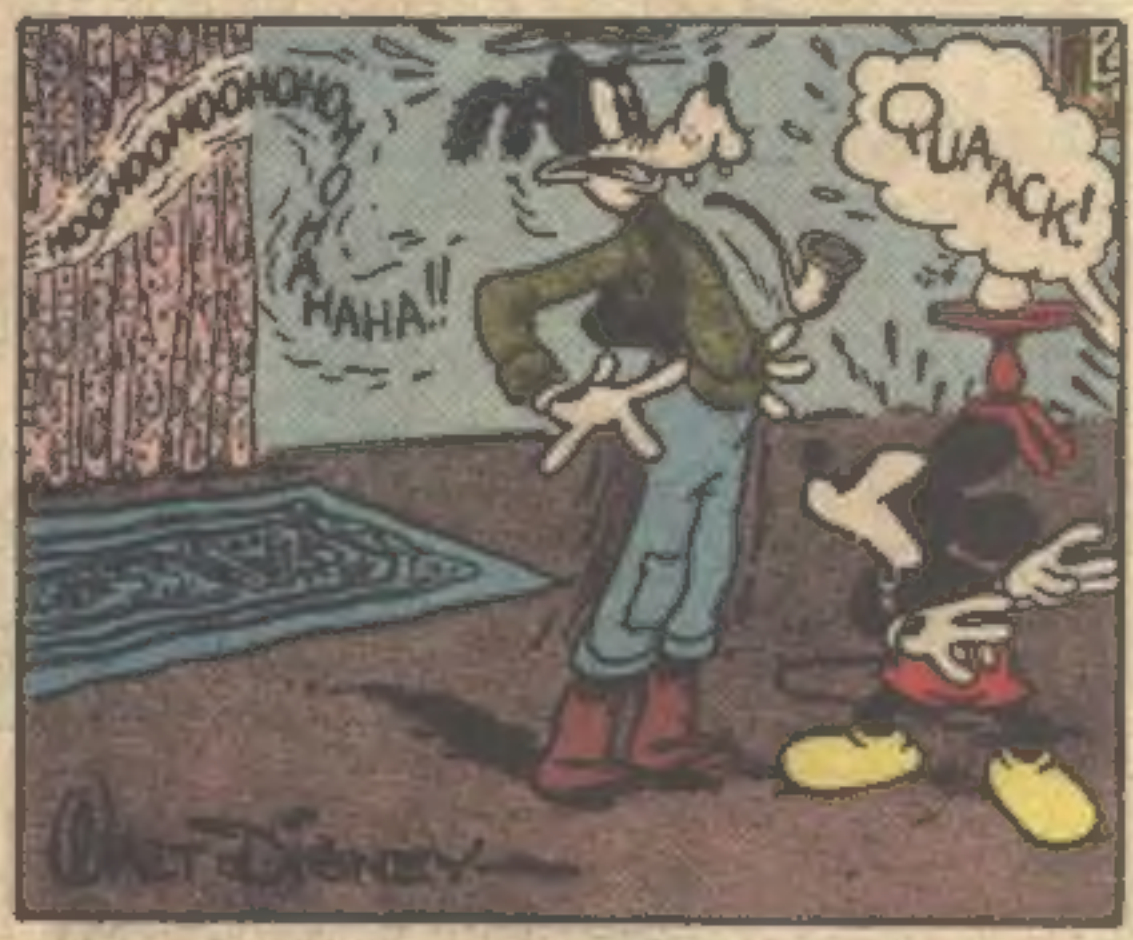
WE'RE NOT WORRIED! WE DON'T HAVE TO ECHO YOUR OLD FIRECRACKER!

YOU FORGOT TO PUT A DIME IN THE COIN BOX!

GLADSTONE IS YOUR SOURCE FOR

ADVENTURE!

HUMOR!



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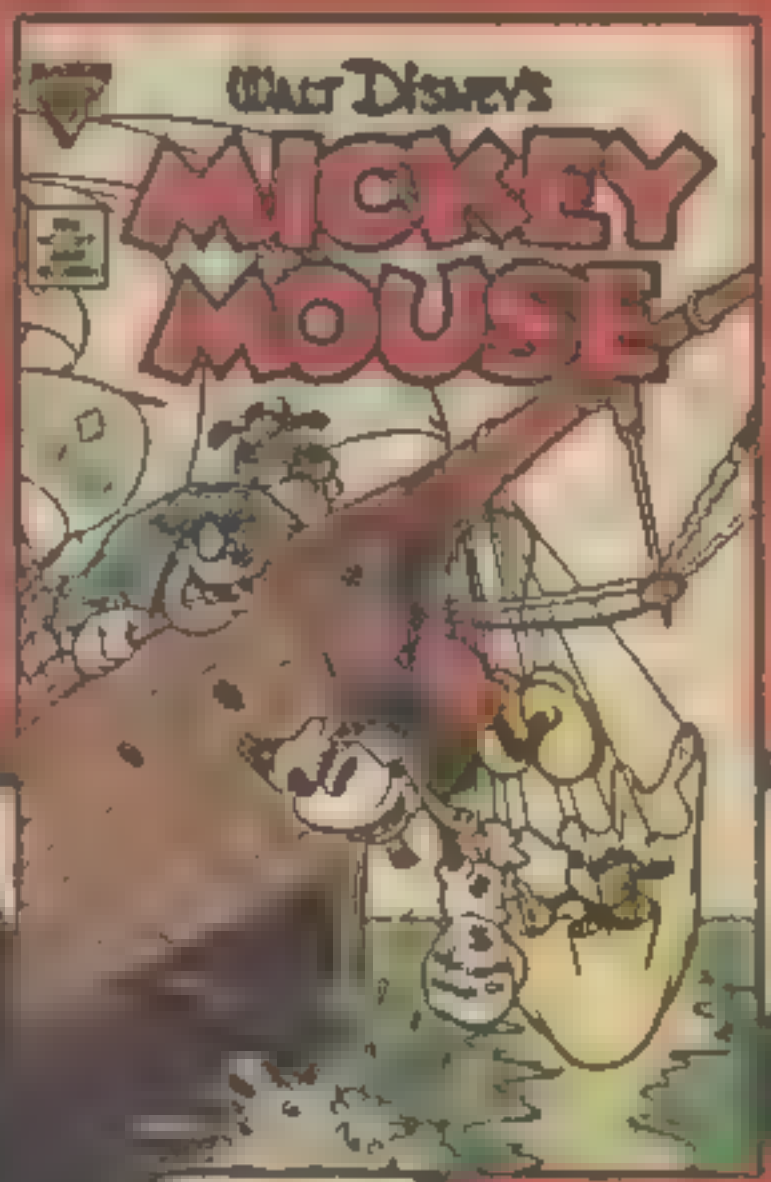
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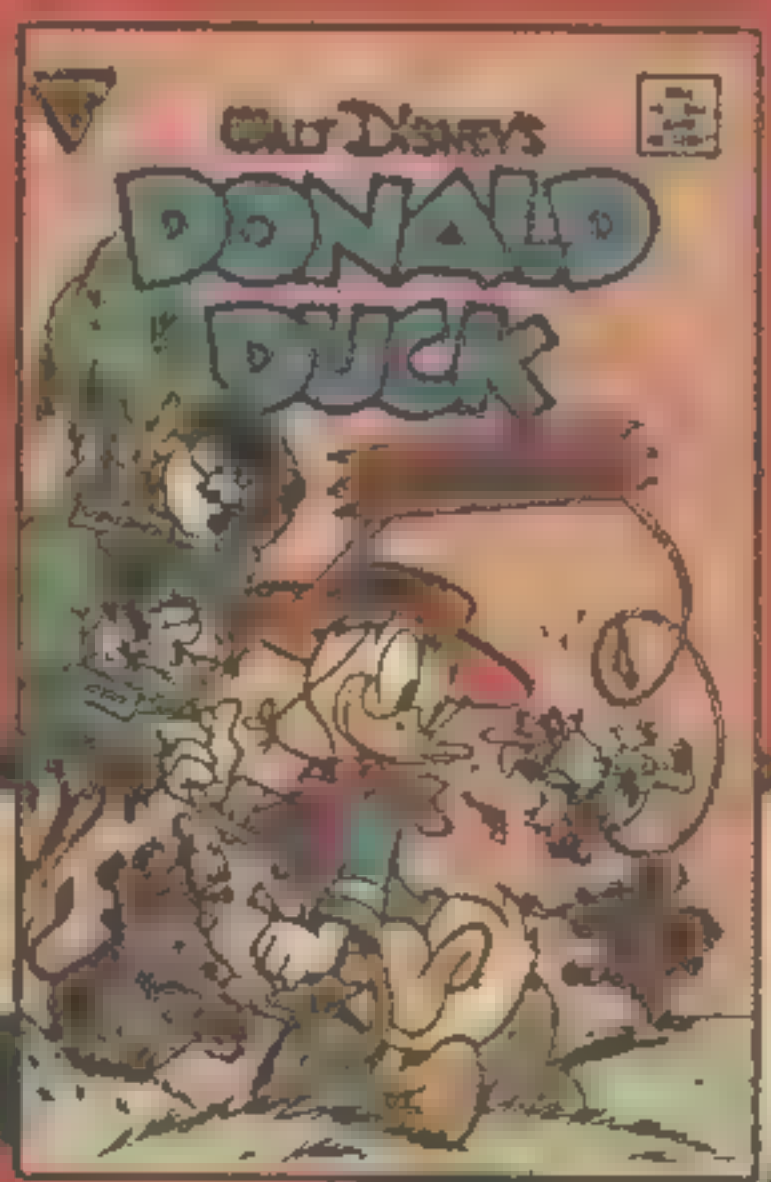
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DONALD DUCK

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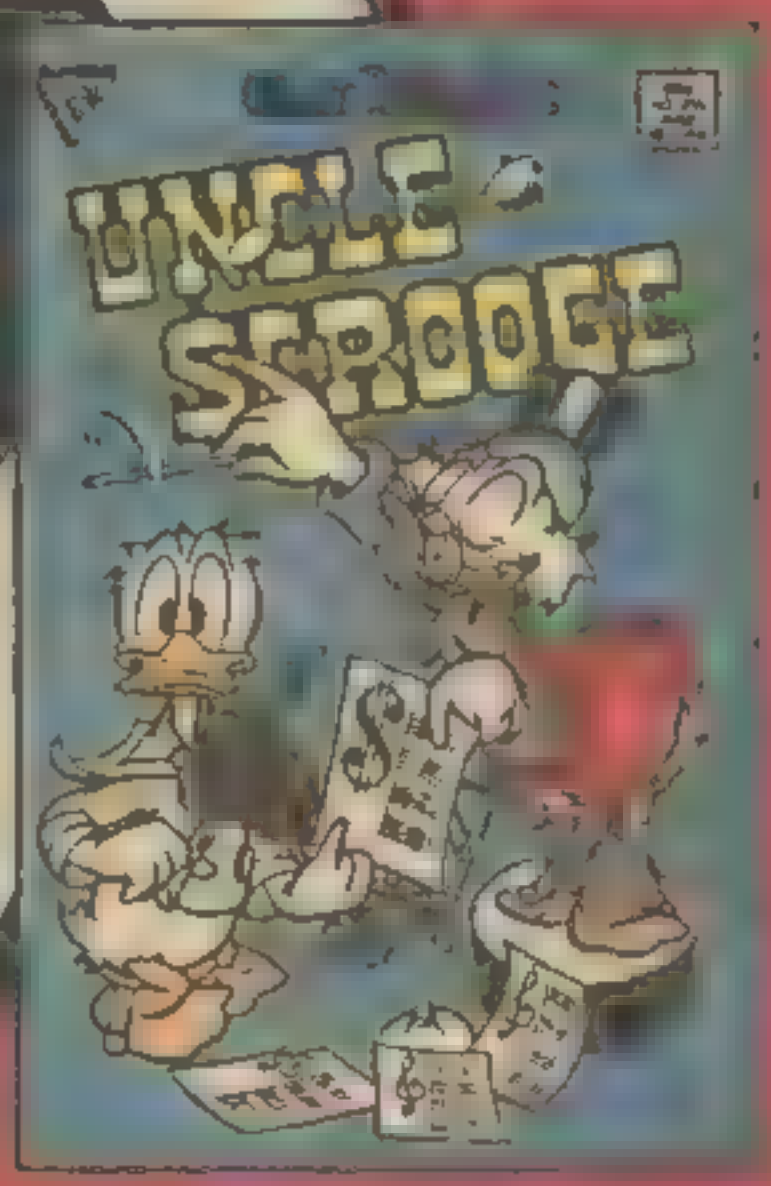

UNCLE SCROOGE

BWOOM!

I NEVER HAD SUCH AN UNLUCKY DAY IN ALL MY LIFE! I'LL NEVER LIVE THIS DOWN!

HE'S GONE TO MAKE HIS SPEECH! NOW WE CAN GET OUR MONEY OUT OF THE BOX AND GO TO THE BALL GAME!

OH, BOY! AND WE EARNED IT, TOO!

Deposit 10 cents in Echo

IF I'M NOT MISTAKEN, UNCA' DONALD PUT **SEVENTY** CENTS IN THERE!

WE'LL HAVE ENOUGH FOR POPCORN, TOO!

EMPTY! HE SWINDLED US!

AND AFTER ALL THE WORK WE DID TO MAKE HIS OLD ECHOES!

HE'S THE WORLD'S CHAMPION TIGHTWAD!

WHERE'S HE GOING TO MAKE HIS SPEECH?

AT THE NATURE BOYS' PICNIC DOWN IN RED ANT HOLLOW!

THAT'S JUST ACROSS THE CREEK! COME ON, MEN! WE'LL GIVE HIM MORE ECHOES THAN HE EVER BARGAINED FOR!

OUR SPEAKER FOR TODAY IS DONALD DUCK, A FAMOUS AUTHORITY ON ECHOES!

HE LOOKS LIKE ONE, HIMSELF!

NATURE BOYS' PICNIC

AS YOU ALL KNOW, THIS HOLLOW IS NOTED FOR THE QUALITY OF ITS ECHOES! MR. DUCK WILL SHOW US HOW TO COAX THEM INTO FULL VOLUME!

GO TO IT!

LET'S HEAR YOU MAKE ECHOES OUT OF HICCUPS!

HIC! HIC!

QUIET! QUIET!

THE SECRET OF INDUCING ECHOES IS TO MAKE SHARP, CLEAR TONES!

THE MOUTH IS PUCKERED LIKE THIS TO FOCUS THE WORDS!

THE CHEST IS INFLATED! THE HEAD IS DRAWN BACK AND COCKED!

NOW WATCH!

YOO HOO, LITTLE ECHOES! COME FORTH!

YOO HOO, YOU TIGHTWAD, **COME ACROSS!** AND WE MEAN WITH THAT **SEVENTY CENTS!**

I-I GUESS I MUST HAVE SHOUTED TOWARD THE WRONG HILLSIDE! AHEM! COFF! COFF!

I'LL TRY THIS SIDE!

YOO HOO, LITTLE ECHOES! COME FORTH!

YOO HOO THAT SEVENTY CENTS!

I'M BEING SABOTAGED! SOMEBODY IS SPOILING MY ACT!

WHAT ACT?

YEAH! WHAT ACT, YOU PHONEY?

PFOP!

"SAVE YOUR FACE! PUT THAT MONEY YOU OWE US IN THIS CAN, AND WE'LL GO TO THE BALL GAME! YOU KNOW WHO!"

I SEE THAT ECHOES AREN'T THE ONLY THINGS THAT COME BACK! BILL COLLECTORS, CATS, AND SING COME BACK, TOO!

CLINK!.. CLINK!

THROW OUT THE UMPIRE!

THROW OUT THE UMPIRE!

SHUT UP, YOU GUYS! YOU'RE ECHOING EVERYTHING I SAY!

WALT DISNEY

CHIP 'N DALE

The RESCUERS

CHIP 'N' DALE

IT'S A LETTER FROM UNCLE CHARLIE! HE WANT US TO SPEND VACATION WITH HIM!

OH, BOY! I GET US PACKED RIGHT AWAY!

HEY! HOW WE GET THERE? UNCLE CHARLIE LIVE FAR, FAR AWAY!

EASY!

WE JUST HITCHHIKE! PEOPLES DO IT... NO REASON WHY CHIPMUNKS CAN'T!

YOWIE!

ZOOM!

HITCHHIKIN' FOR BIRDS! NOBODY CAN EVEN SEE US WAY DOWN HERE!

NOT ENOUGH TIME TO EAT VITAMINS AND GROW BIG I GUESS!

THEN GUESS WE HAFFA USE SAVINGS TO BUY CHOO-CHOO TICKET!

OH, BOY! TRAIN RIDE BE FUN!

CLINK! JINGLE!

C'MON, CHIP... TICKET WINDOW OVER HERE!

(ULP!) LOOK AT BIG PRICES!

CAN'T EVEN COUNT SO HIGH!

CHICAGO	175.00
NEW YORK	159.(illegible)
PITTSBURGH	68.00
DENVER	47.(illegible)
LOS ANGELES	1 (illegible)
AZUSA	(illegible)
WOODLAND HILLS	

LIFE [illegible]VINGS NOT AMOUNT TO CHICKEN FEED EVEN!

(SNIFF!) BACK HOME WITH US!

NO DOUGH... NO CAN GO TO UNCLE CHARLIE'S FOR VACATION!

HEY, WHY SO GLUM, FELLAS?

TOO BROKE TO BUY TRAIN TICKET!

SEE? ALL WE GOT IS THIS MUCH MONEYS!

HM-M...

COME WITH ME... I THINK YOU CAN GO ON YOUR VACATION AFTER ALL!

AND BRING YOUR MONEY!

NO KIDDIN'?

WHOOPEE!

LATER...AT UNCLE CHARLIE'S...

THAT SOUNDED LIKE MY MAILMAN!

CHIP 'N' DALE!

HI, UNC!

HOW DID YOU GET HERE SO FAST?

TRAVELED ALL NIGHT!

ALL NIGHT? WHY, YOU MUST BE VERY TIRED!

NOPE! RATHER STAND...

...TILL WE FEEL BETTER ANYHOW!

HERE! SIT DOWN!

THOSE DOGGONE POST OFFICE PEOPLES THUMPED *POSTMARK* ON OUR *STAMPS* KINDA HARD!

MICKEY AND DONALD

HE'S MINE! HE'S NOT! HE IS! HE AIN'T! SEEMS TO ME LIKE ONE O' THEM VOICES IS FAMILIAR! SALE HATS

HE DID NOT! HE DID, TOO! I MIGHTA KNOWN IT WAS DONALD DUCK! HE'S ALWAYS SCRAPPIN' OVER SOMEP'N!

WHAT'S THE MAIN IDEA FELLERS? HE'S TRYIN' TO SWIPE MY PUPPY! AW, HE'S ALL WET! IT'S MY PUP!

LET'S SEE! KING SOLOMON USED TO DECIDE THINGS LIKE THIS! HOW WOULD HE DO IT?

LISTEN! WHICH ONE OF Y' KNOWS THE DOG'S NAME? HIS NAME'S BUMPY! IT IS NOT! IT'S STUMPY!

H-MMM! I'LL ADMIT IF HE ANSWERED TO ONE HE WOULD TO THE OTHER! THAT DON'T GET US ANYWHERE!

I'VE GOT IT! EACH ONE OF Y' WALK IN OPPOSITE DIRECTIONS AND SEE WHO THE DOG FOLLOWS! AWRIGHT! O.K!

WELL! KING SOLOMON COULDN'T A DONE BETTER! ! ?

OH-OH! I GET IT! DONALD, YOU COME BACK HERE! BAW! HE'S SWIPIN' MY PUP!

JUS' AS I THOUGHT— WIENIES! THAT'S WHY HE FOLLOWED YOU! ! AW, I WASN'T COIN' TO TAKE HIS MUTT! CAN'T A FELLER HAVE A LITTLE FUN?

TAKE YOUR DOG, SONNY! NO SENSE O' HUMOR— THAT'S ALL! NO SENSE O' HUMOR! GEE! THANKS!

C'MON BUMPY!

COME BACK AN' FIGHT, GOL-DARN YA! C'MON BACK AN' FIGHT! I'M S'PRISED AT Y', DONALD! NO SENSE O' HUMOR AT ALL!

WALT DISNEY

WALT DISNEY'S

BRER RABBIT

IT ALL BEGAN ONE DAY WHEN BRER FOX MET UP WITH BRER WOLF, HIS CUZZIN. ONCE REMOVED...

HOWDY, BRER WOLF...

HOW YOU DOIN', BRER FOX?.. AN' HOW'S DE FAMBLY?

KFS 7/21-8/4/46

WHAT'S EATIN' YOU, BRER FOX?.. ..YOU LOOKS LOW!

I IS LOW!

IT'S DAT BRER RABBIT! ...HE'S DONE MAKE A 'LAFFIN' PLACE OUTA ME! ..FOLKS DON' RESPECK ME NO MORE!

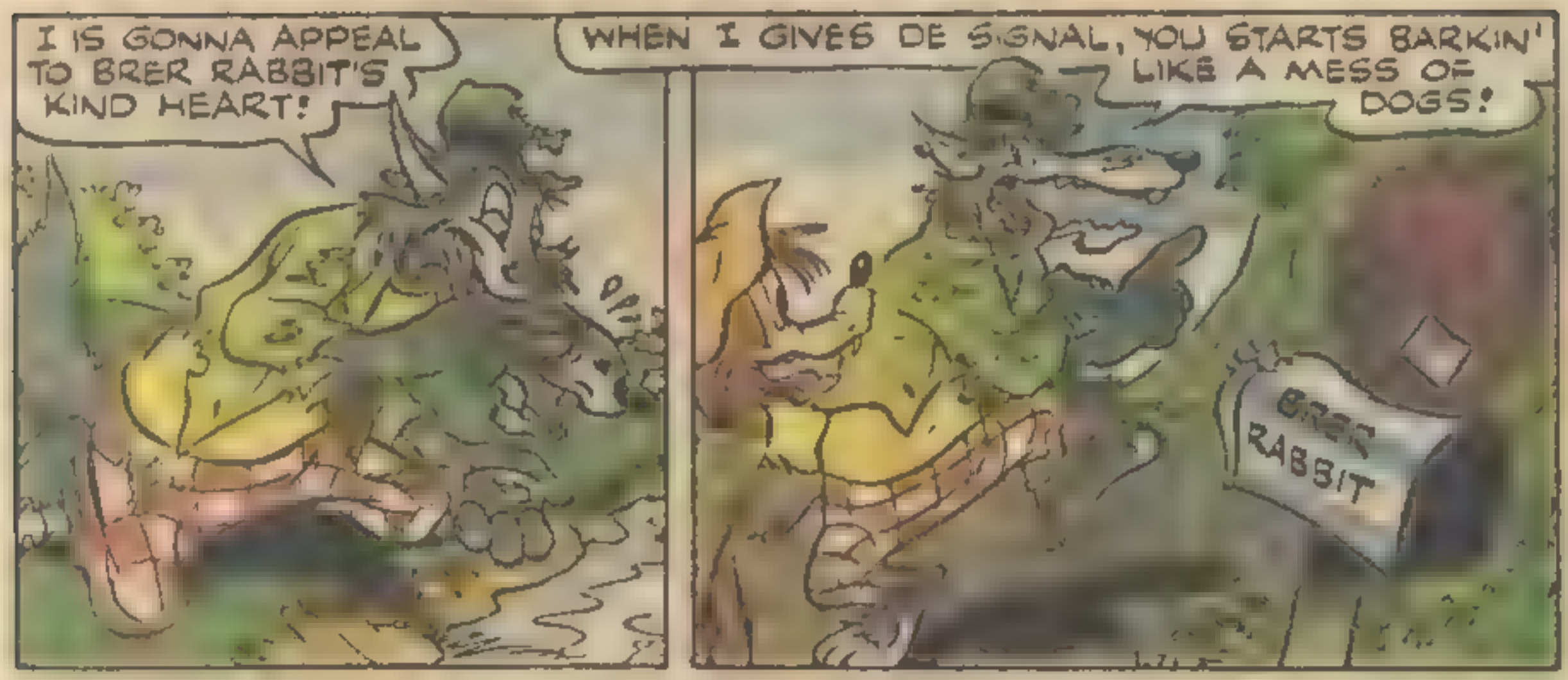
MY HEAD IS TIRED AN' MY FOOTS IS TIRED... I JES' CAN'T KETCH UP WITH DAT BRER RABBIT...

CHEER UP, CUZZIN FOX.. FER DE HONOR OF DE FAMBLY I IS GOIN' TO HELP YOU!

IS YOU LISTENIN'? I IS GONNA HELP YOU!

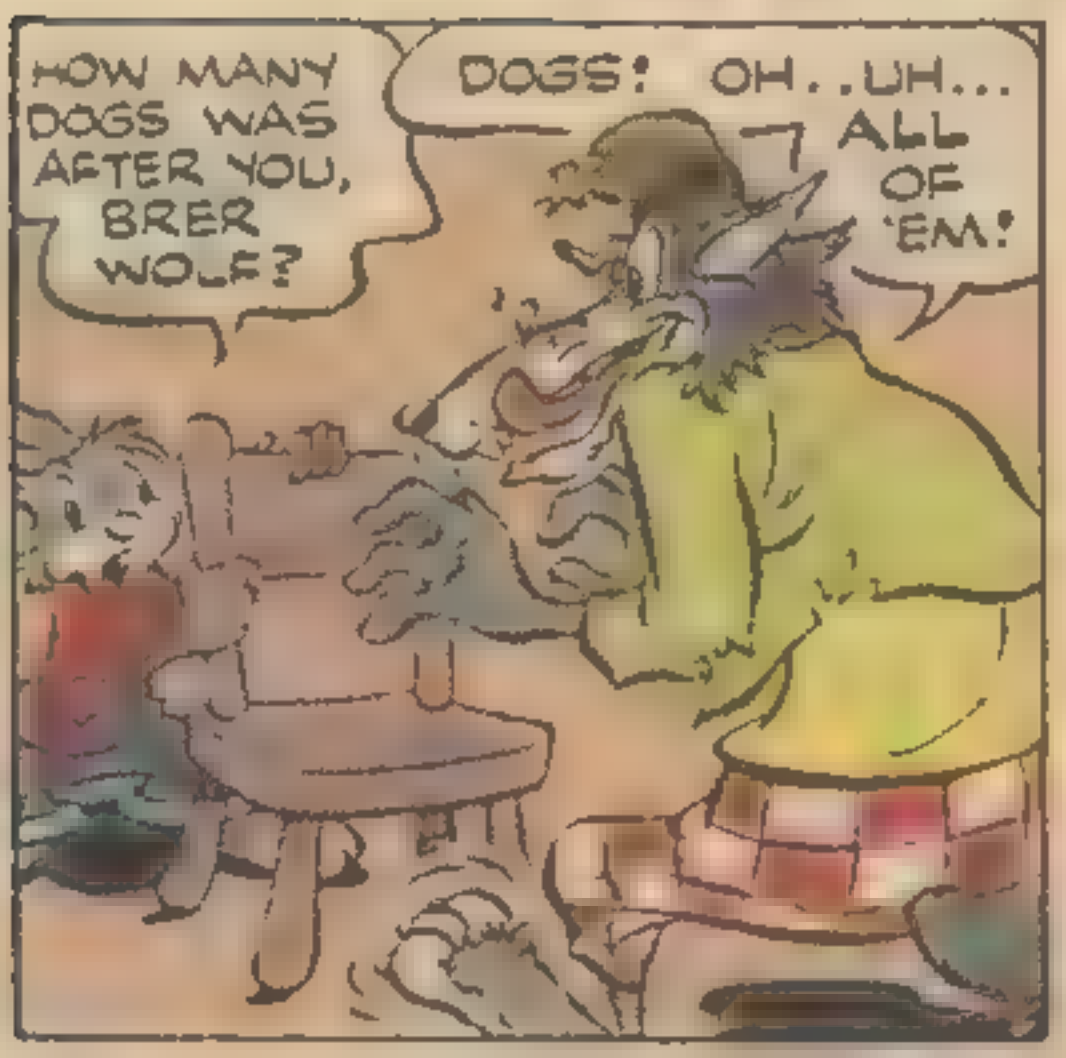
I IS LISTENIN'... BUT I HEARS HARD!

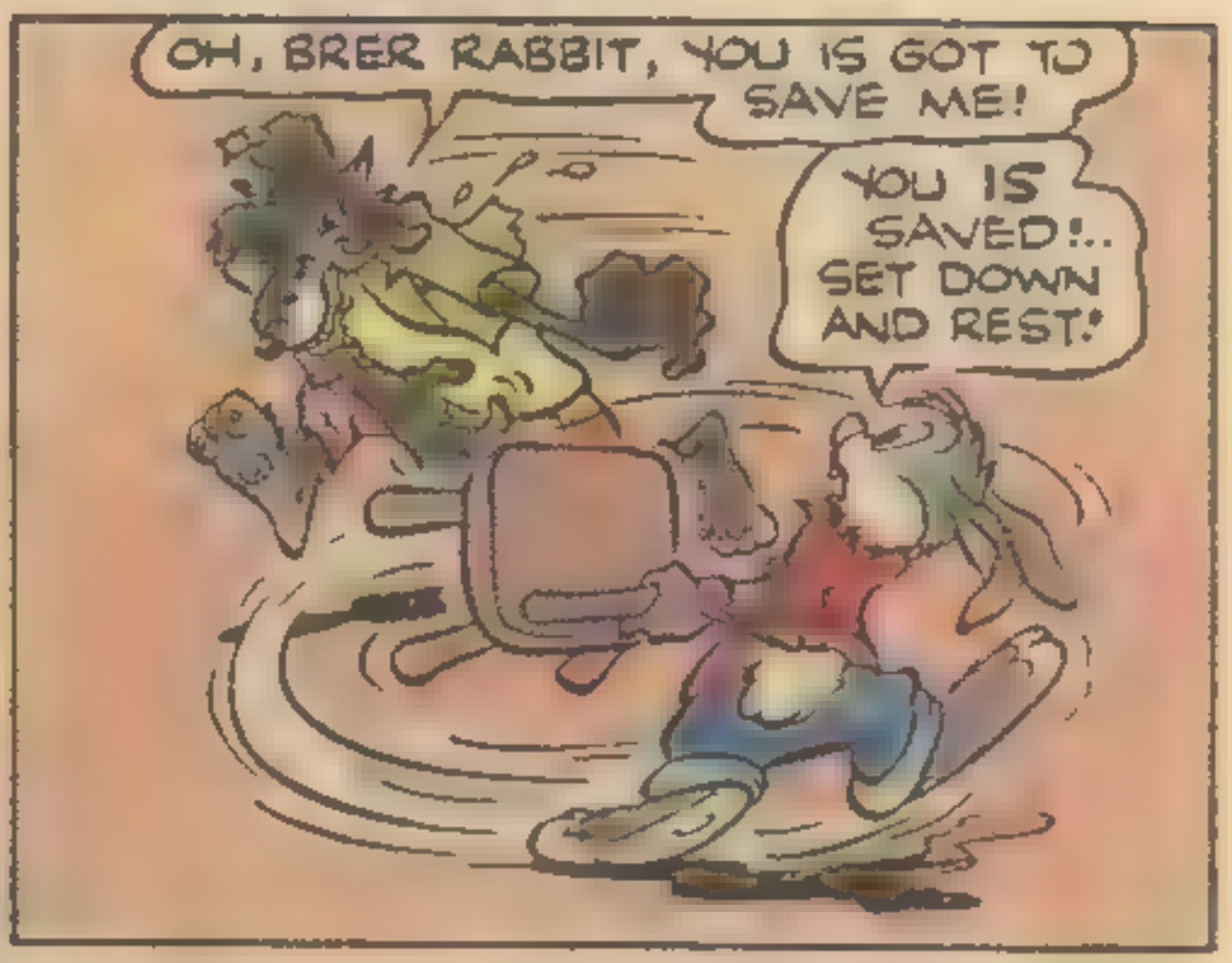
CUZZIN WOLF

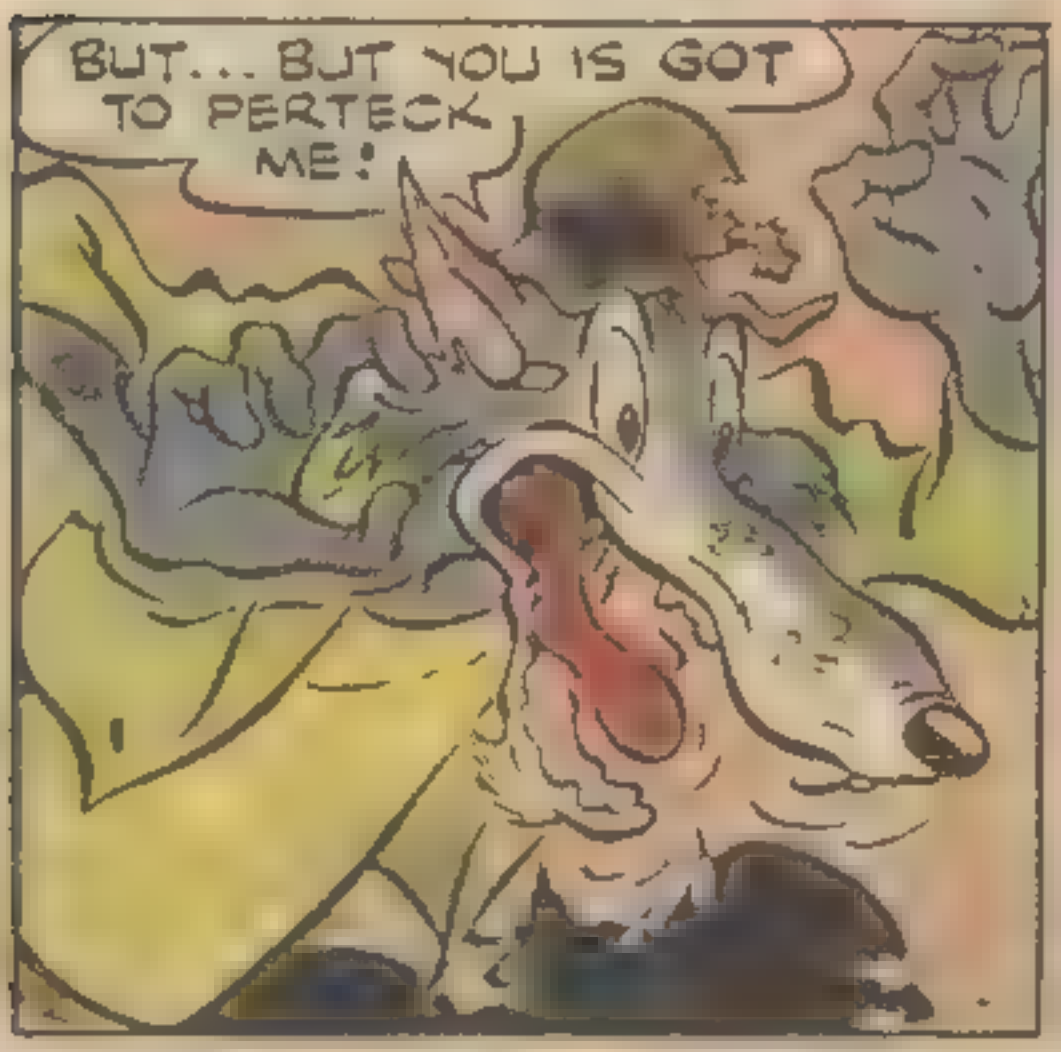


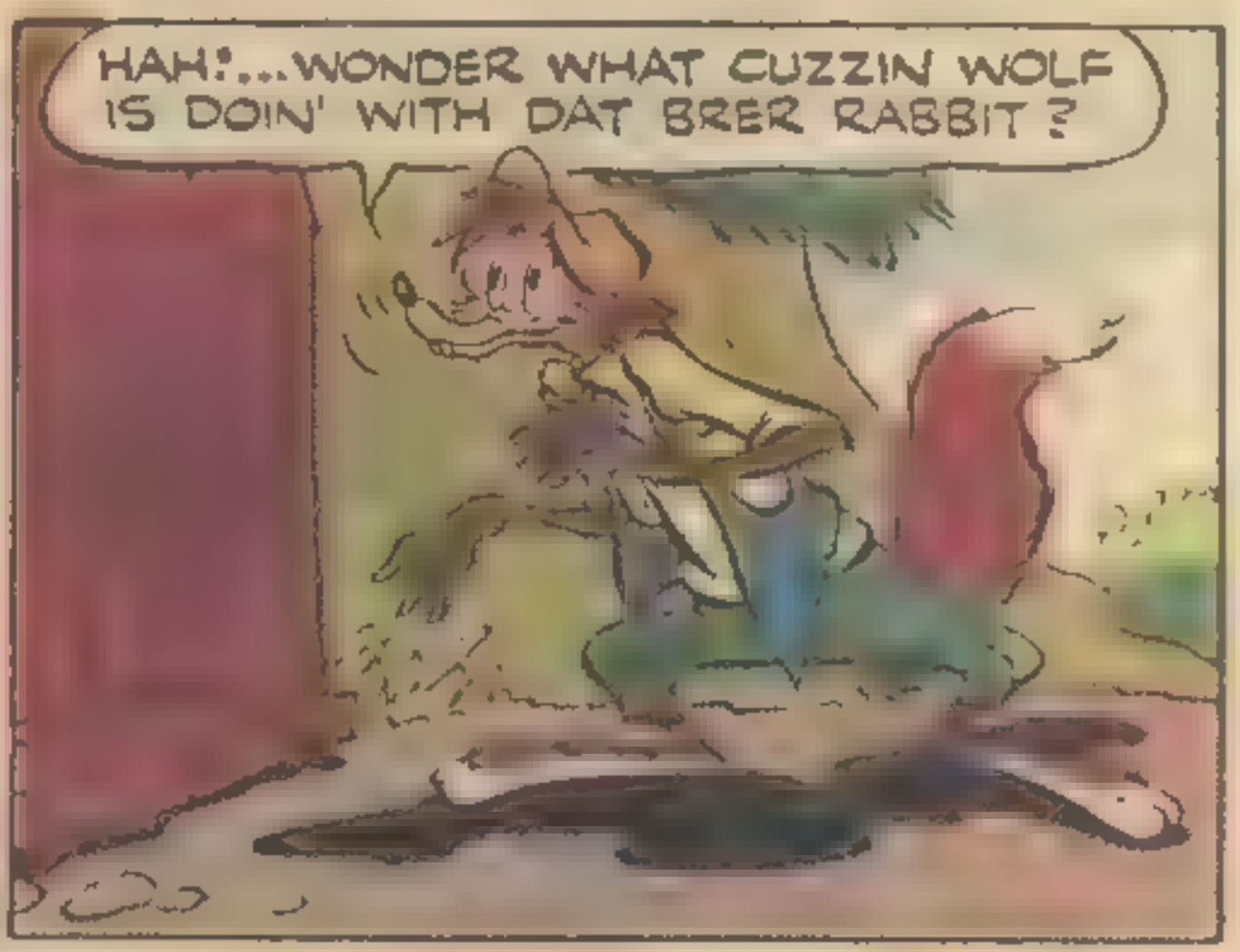
MOST FOLKS KIN OUTSMART ONE FOX... BUT WHAT YOU GONNA DO WHEN HE BRINGS HIS RELATIVES?

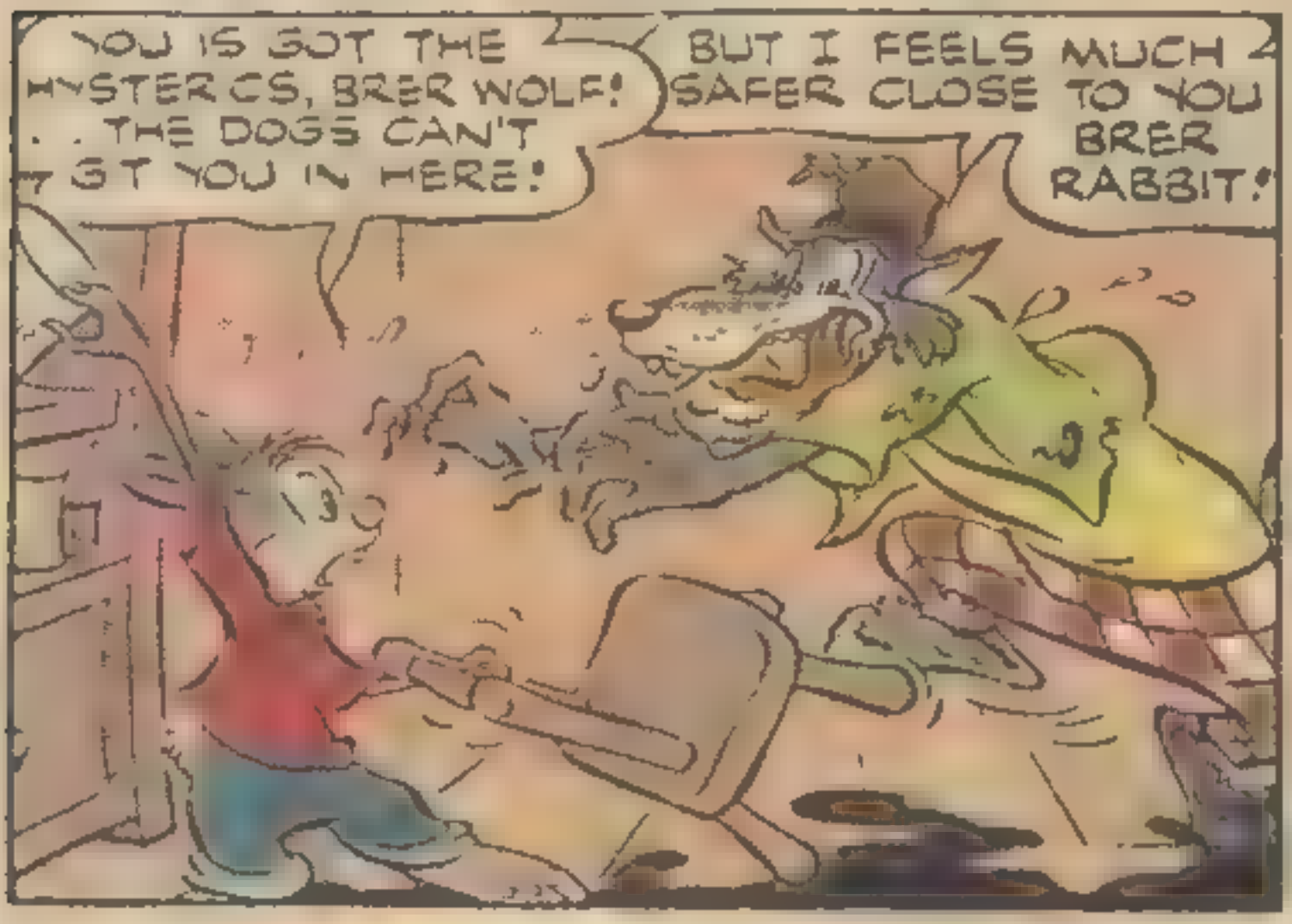
BRER RABBIT

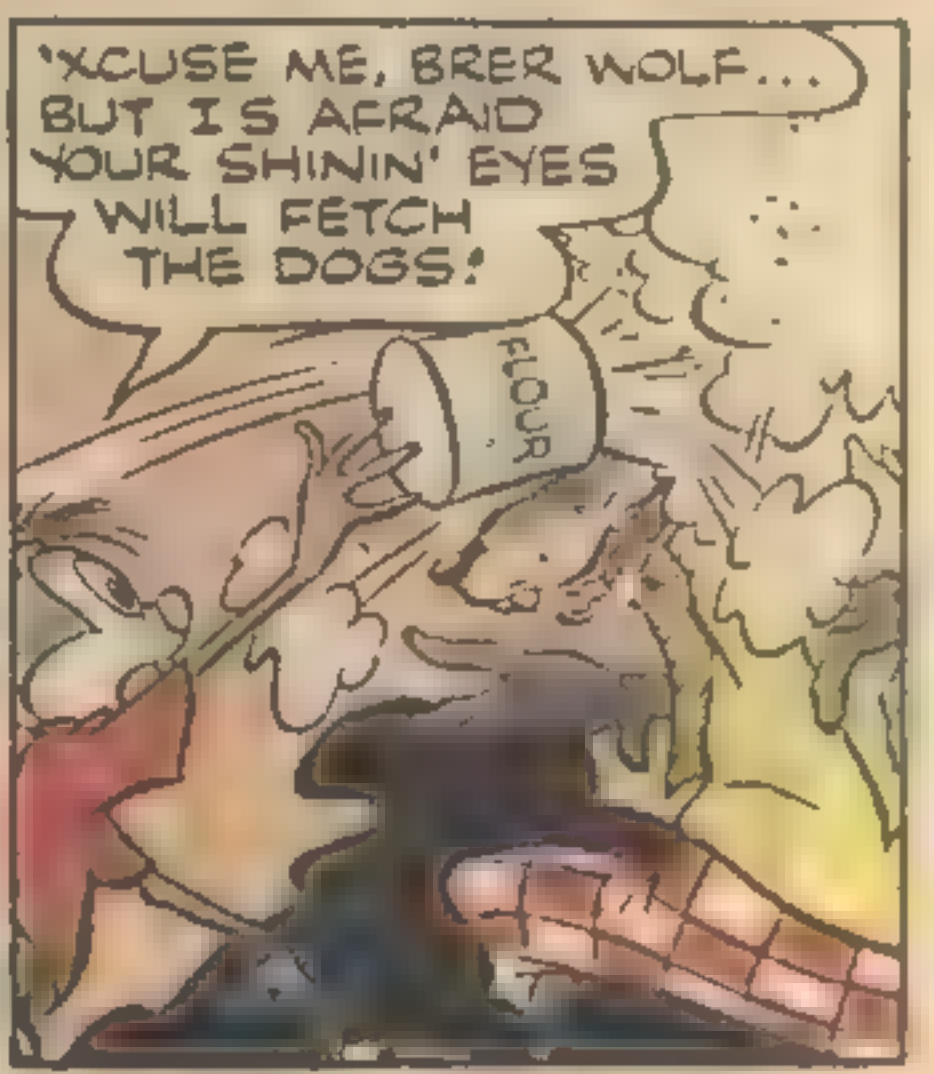

HOW MANY DOGS WAS AFTER YOU, BRER WOLF?
DOGS! OH..UH... ALL OF 'EM!


OH, BRER RABBIT, YOU IS GOT TO SAVE ME!
YOU IS SAVED!.. SET DOWN AND REST!


BUT... BUT YOU IS GOT TO PERTECK ME!

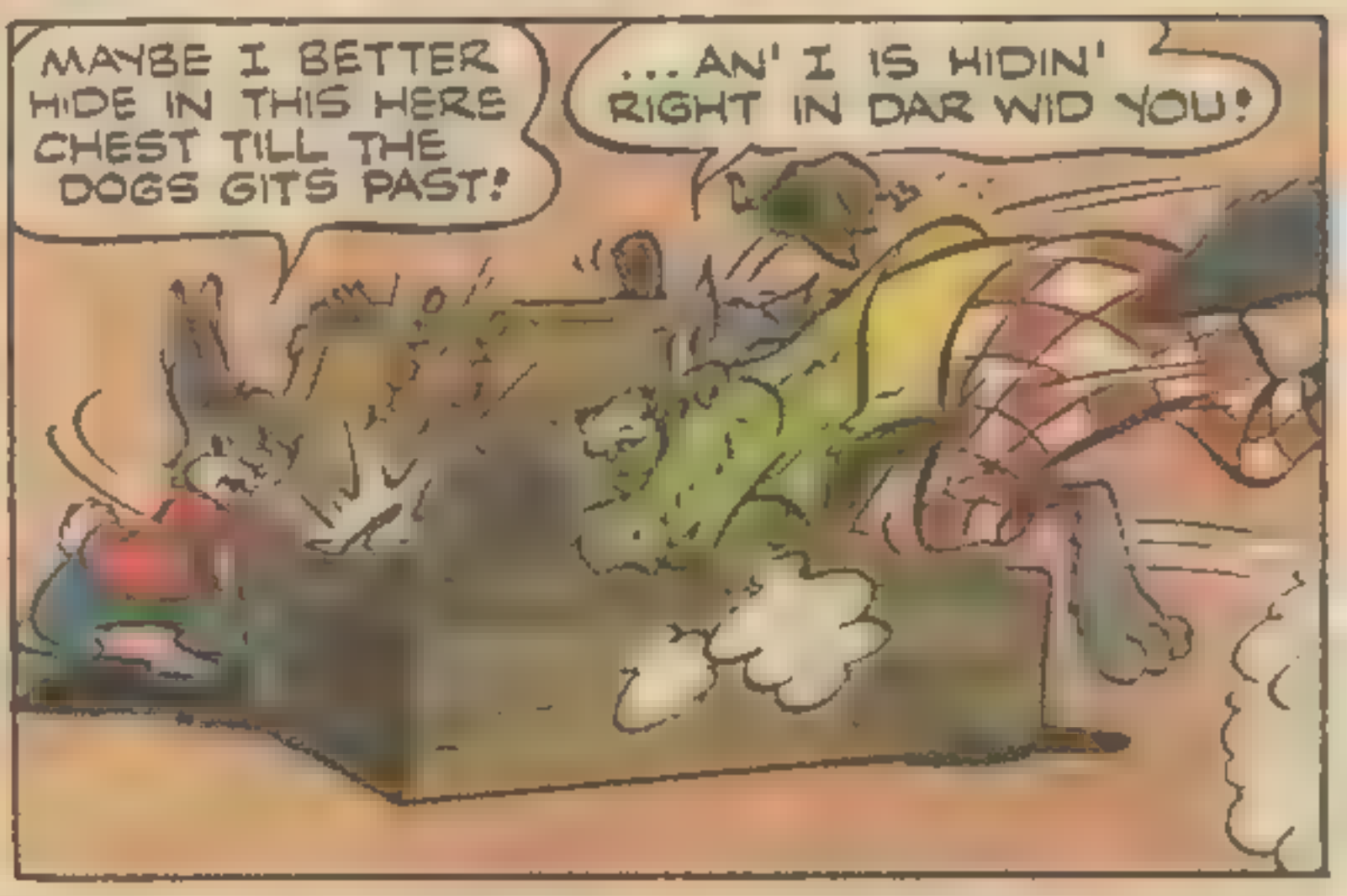

HAH!...WONDER WHAT CUZZIN WOLF IS DOIN' WITH DAT BRER RABBIT?

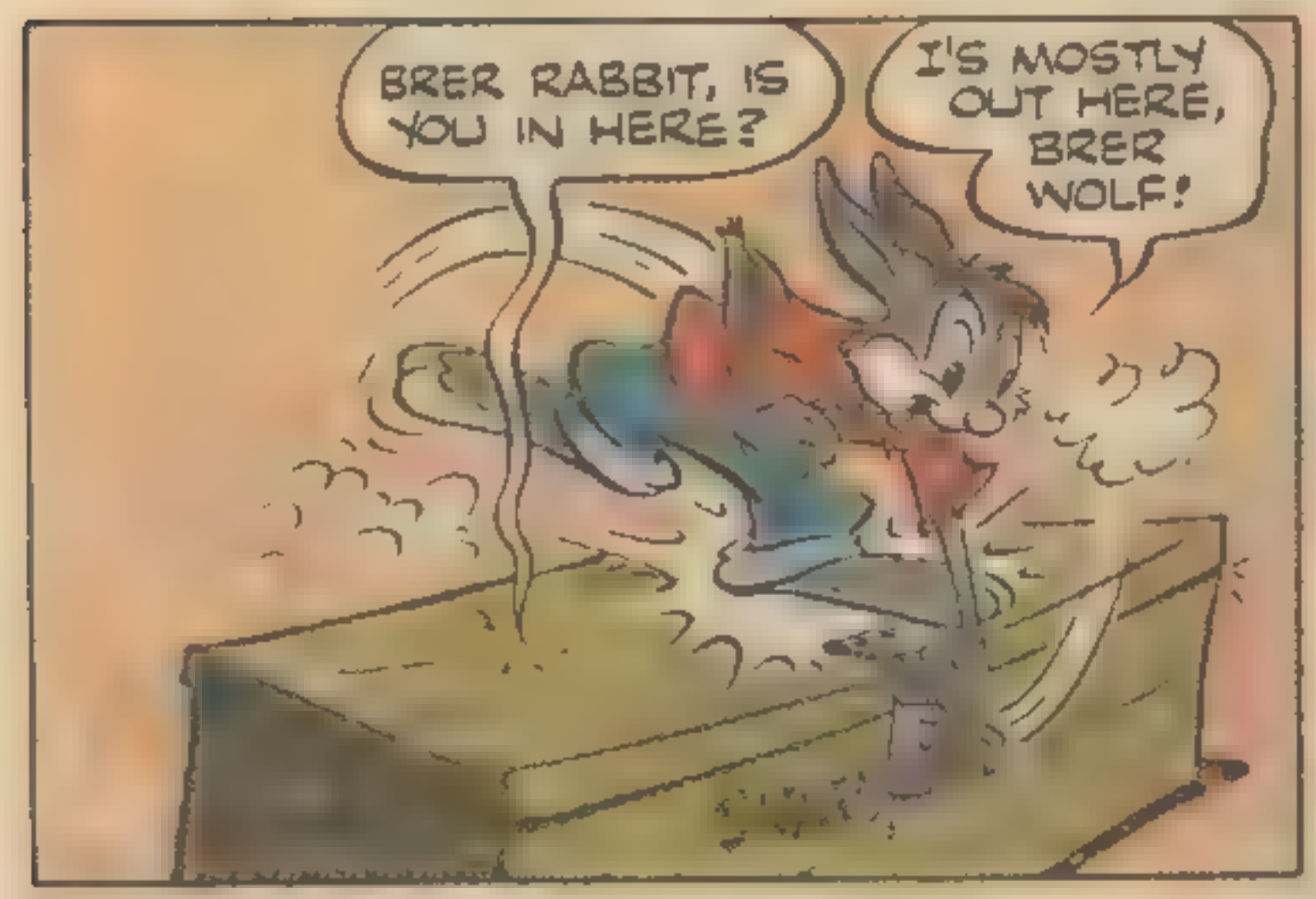

YOU IS GOT THE HYSTERICS, BRER WOLF! . . THE DOGS CAN'T GIT YOU IN HERE!
BUT I FEELS MUCH SAFER CLOSE TO YOU BRER RABBIT!

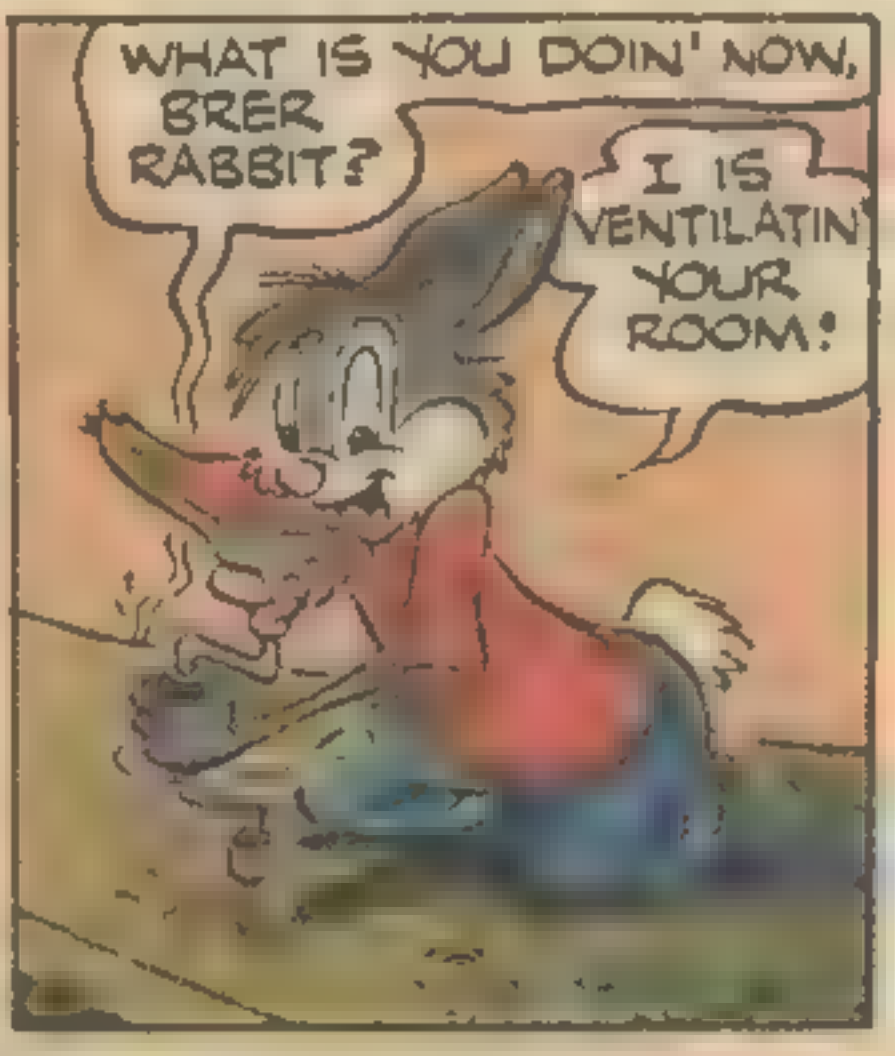

'XCUSE ME, BRER WOLF... BUT I IS AFRAID YOUR SHININ' EYES WILL FETCH THE DOGS!
FLOUR

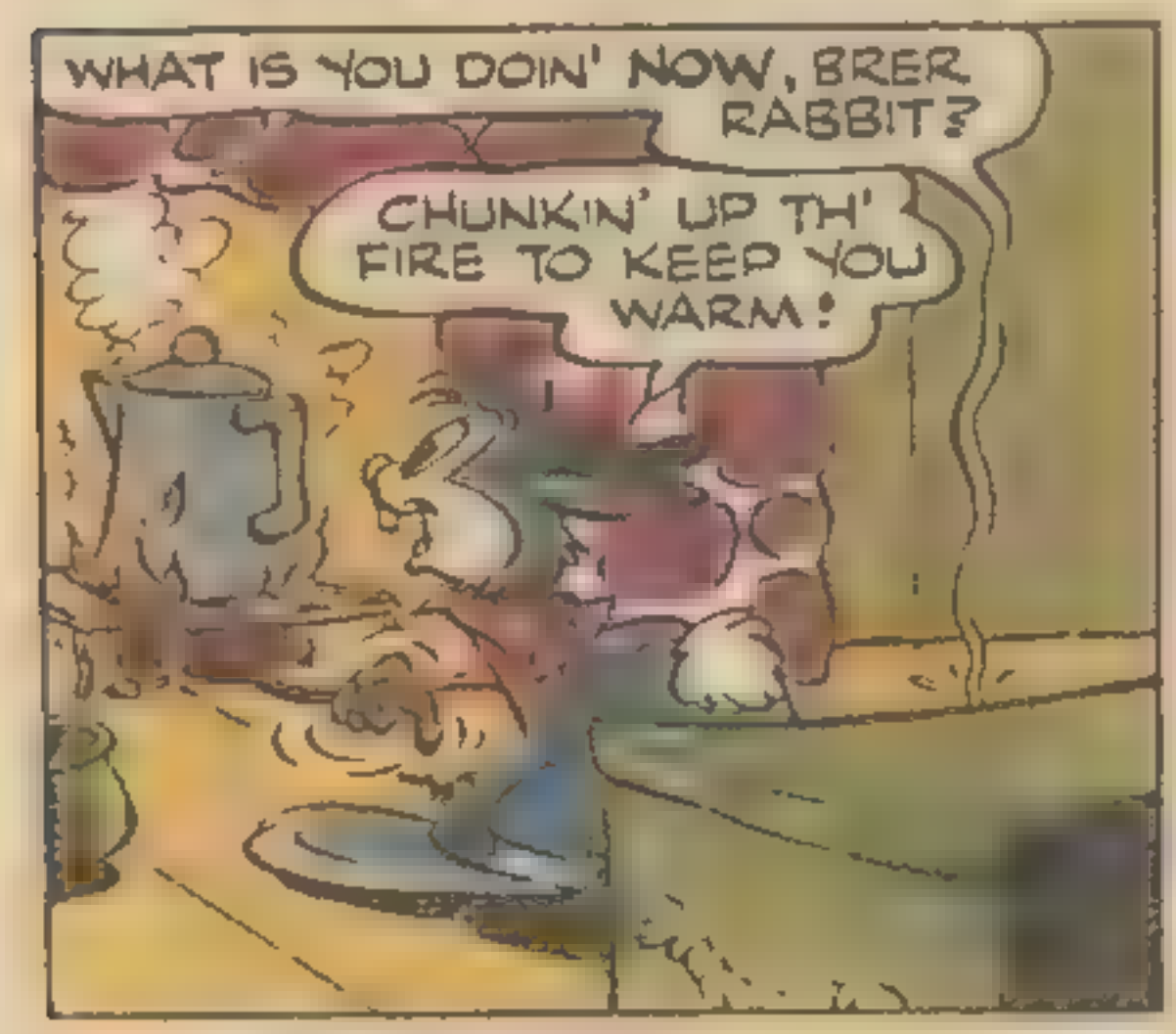
CUZZIN WOLF

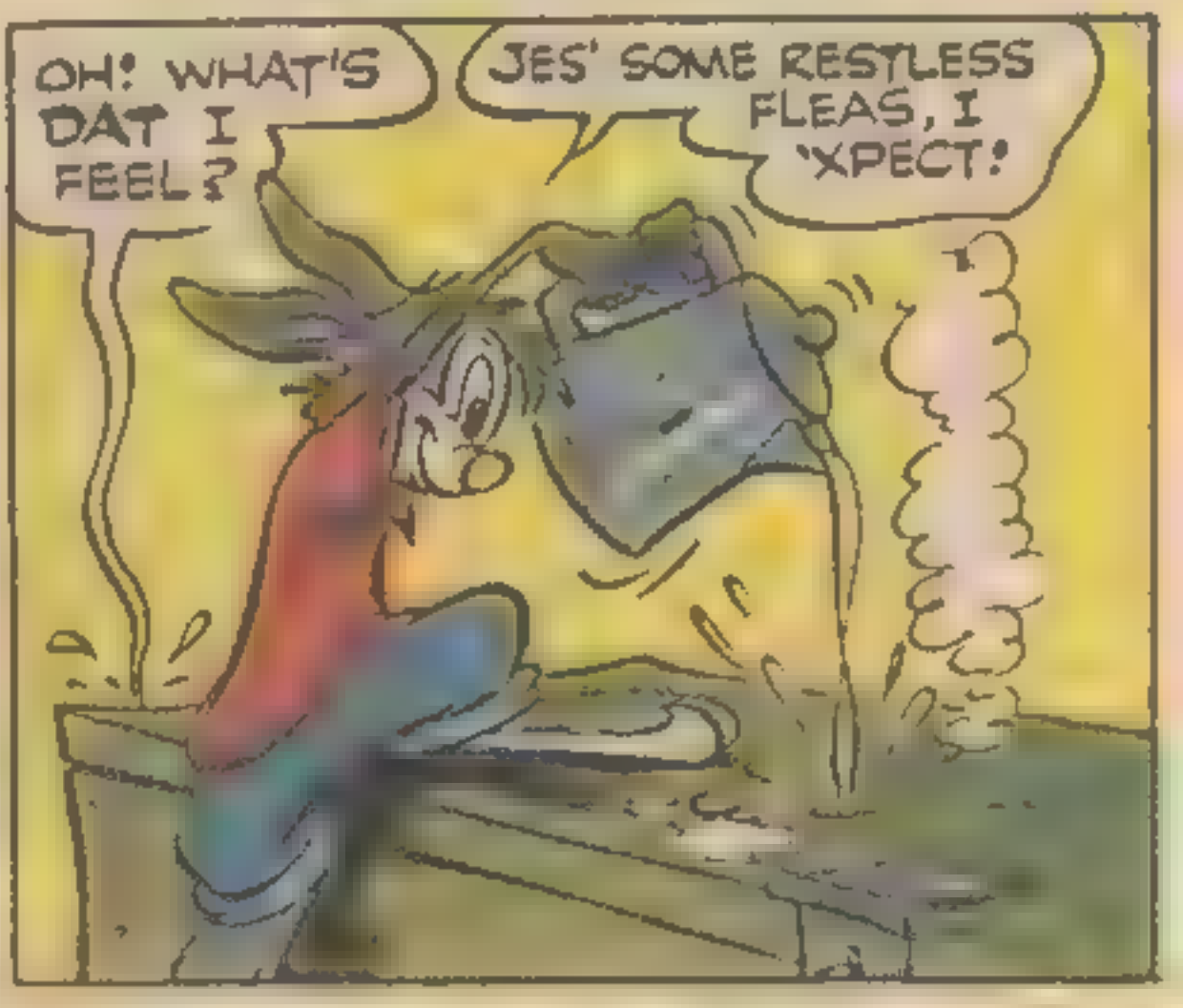
THE TROUBLE WITH BRAINS IS... YOU KEEP RUNN'N' INTO OTHER FOLKS WHAT'S GOT 'EM, TOO!





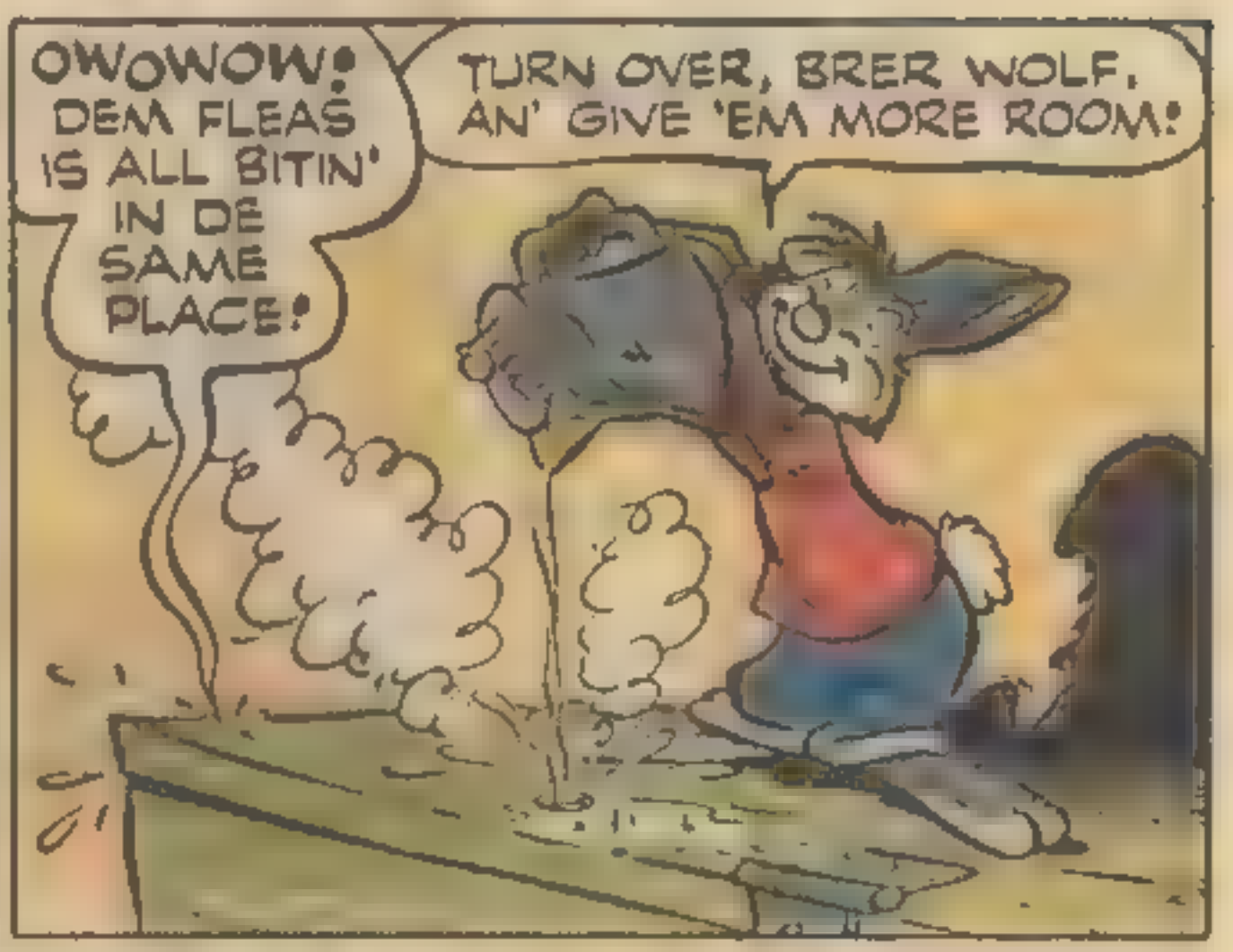


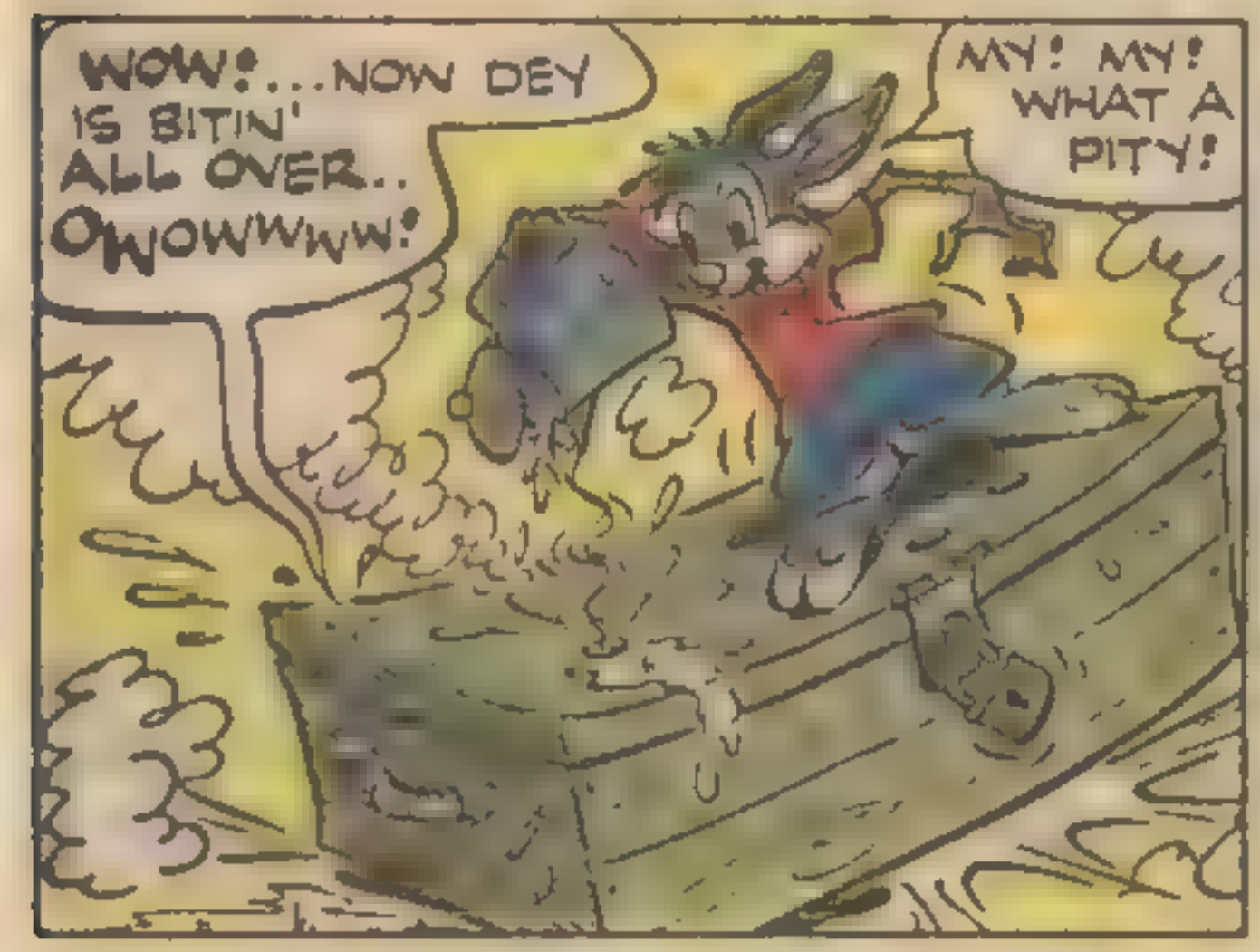


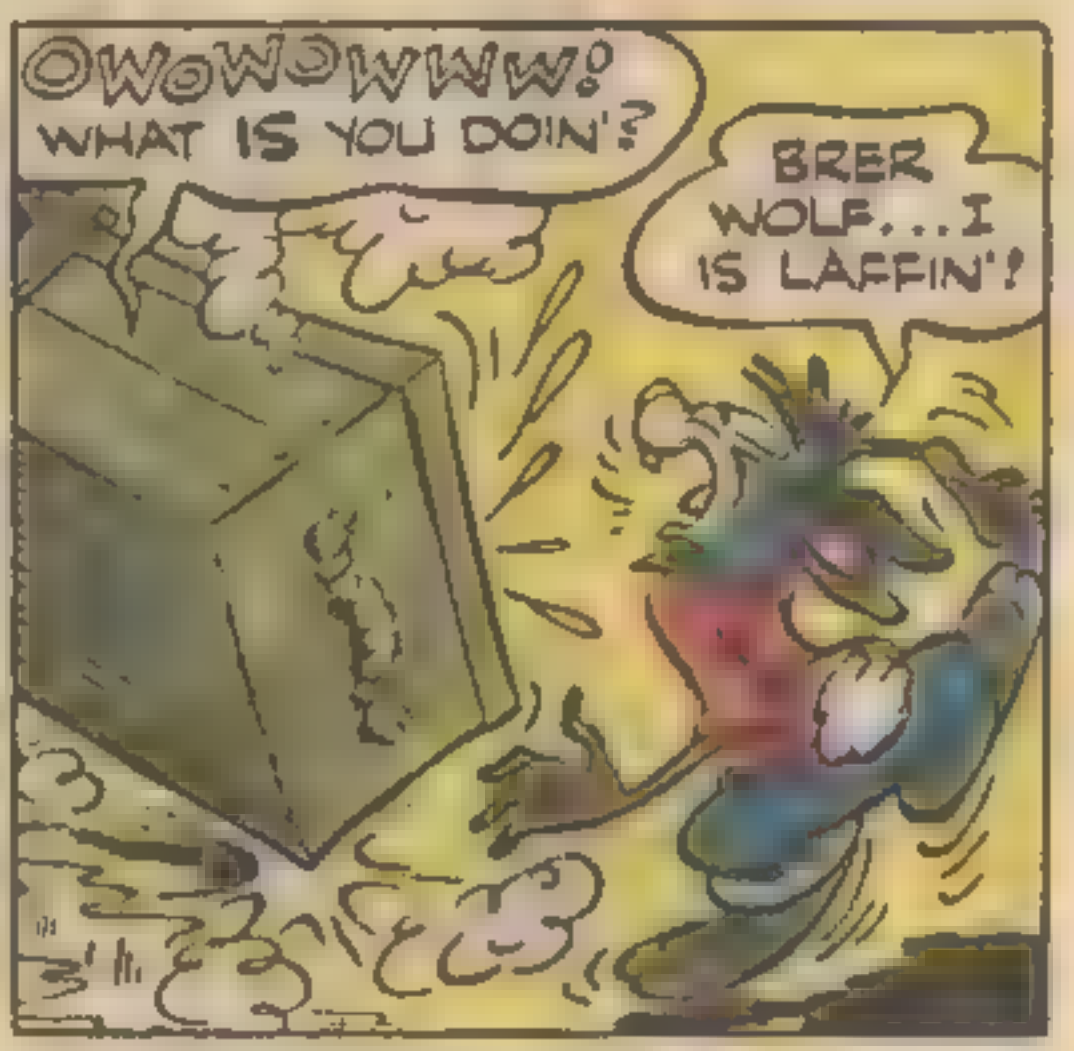


BRER RABBIT

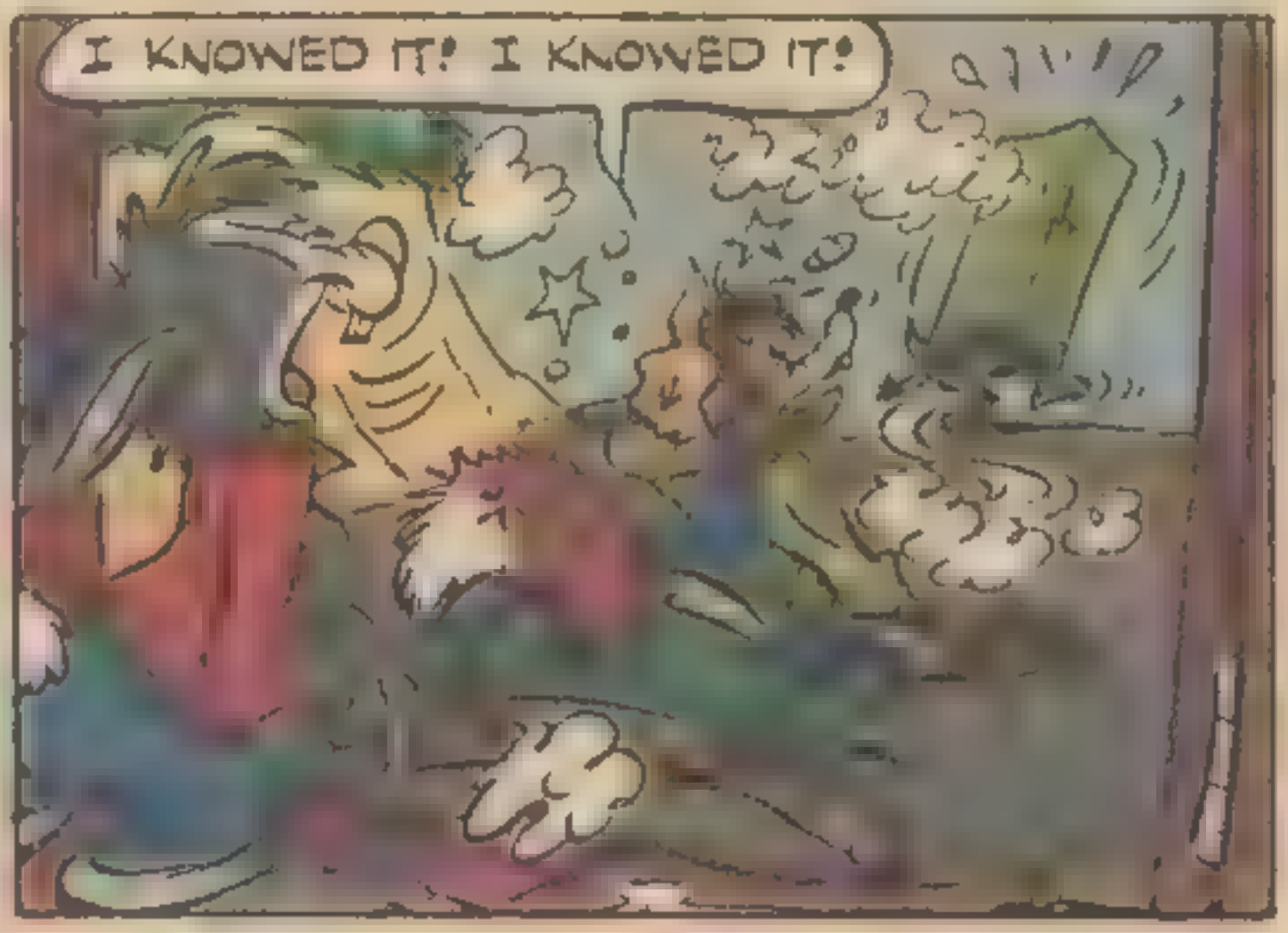
I'LL BET CUZZIN WOLF DONE FINISHED BRER RABBIT ALL BY HISSELF!


OWOWOW! DEM FLEAS IS ALL BITIN' IN DE SAME PLACE!
TURN OVER, BRER WOLF, AN' GIVE 'EM MORE ROOM!


WOW!...NOW DEY IS BITIN' ALL OVER.. OWOWWWW!
MY! MY! WHAT A PITY!


OWOWOWWW! WHAT IS YOU DOIN'?
BRER WOLF...I IS LAFFIN'!

BAM!


I KNOWED IT! I KNOWED IT!

IT AIN'T ALWAYS HOW SMART YOU IS... IT'S HOW SMART YOU IS AT THE RIGHT TIME!

Walt Disney's

Mickey Mouse

The INCREDIBLE BOX TOP PLOT

EPISODE III

TRICKING MICKEY AND GOOFY OUT OF THE KEY LABEL TO A CEREAL BOX TOP CONTEST ENABLES BLACK PETE TO HATCH A FOOLPROOF PLAN TO HIJACK GOLD-LADEN SHIPS. ATTEMPTING TO CATCH THE SCOUNDREL, MICKEY AND GOOFY ACCIDENTALLY BECOME TRAPPED ON THE BRINK OF A ROARING WATERFALL.

HALP!

LOOK! THERE'S BEEN AN ACCIDENT!

THANK GOODNESS! A RANGER STATION LOOKOUT 'COPTER!

THROW OUT THE ROPE LADDER, QUICK!

W-WE'RE SAVED, GOOFY! (PANT!) HANG ON!

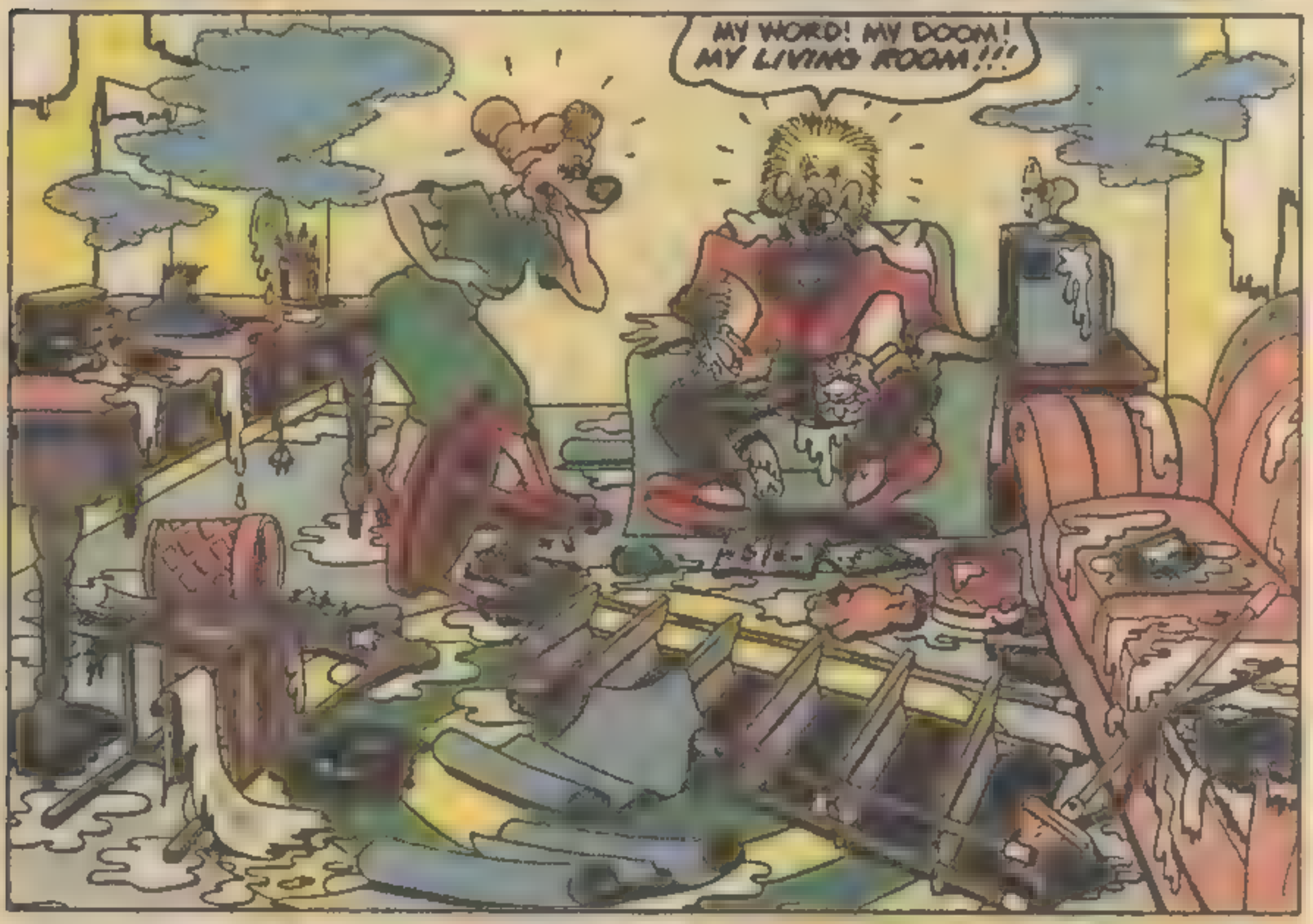
GASP!

EASY, FELLOWS!

LATER, AND FOLLOWING EXPLANATIONS, A WIRE IS SENT TO CITY POLICE HEADQUARTERS...

A REPLY FROM THE CHIEF IS COMING IN NOW, MICKEY!

HAVING INTERIOR DECORATING PROBLEMS?



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(WDC&S 167–229)

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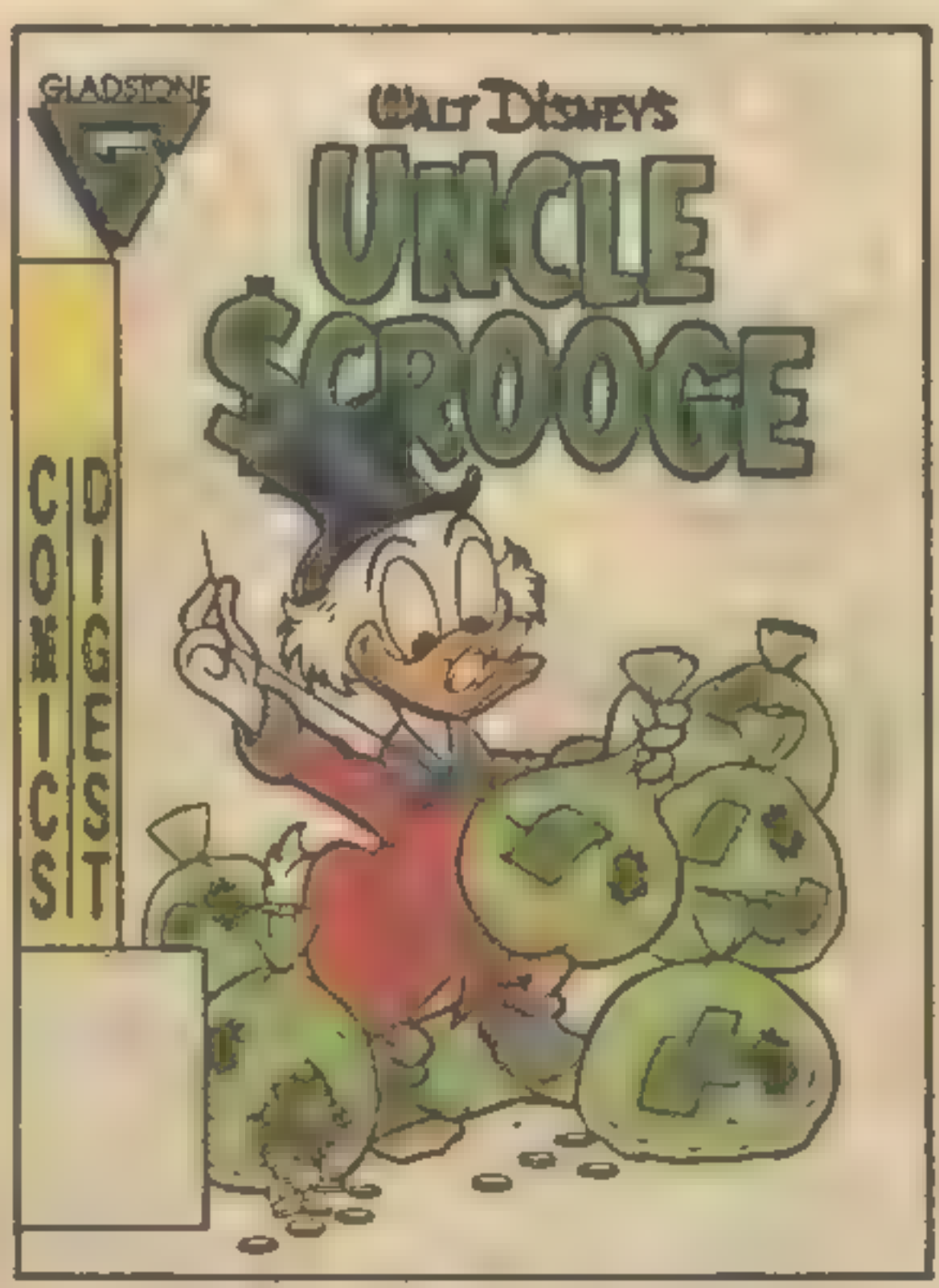

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SOON...

LISTEN, GOOFY, THE CHIEF SAYS FINGER-PRINTS FOUND IN THE OFFICES OF THE WACKLY-CRACKLY CEREAL COMPANY ARE THOSE OF BLACK PETE!

IT'S NO SURPRISE!

HE WANTS US TO PROCEED AT ONCE TO THE HARBOR MASTER'S OFFICE AT THE WATERFRONT AND LOOK FOR CLUES LEADING TO PETE'S WHERE-ABOUTS!

AND HOW ABOUT MY BOX TOP FOR THE CONTEST?

SOLVING THAT CRAZY CAPER WILL BE OUR MAIN JOB, GOOFY!

WE'LL TAKE YOU THERE DIRECTLY, MICKEY!

THANKS A LOT, RANGERS! WE'RE INDEBTED TO YOU FOR SAVING OUR LIVES!

LATER... ARMED WITH FACTS FROM THE HARBOR MASTERS' OFFICE, MICKEY AND GOOFY START THE SEARCH...

SO FAR, WE'VE LEARNED THAT BLACK PETE TURNED IN HIS COAL FREIGHTER FOR FOUR MEDIUM-SIZED OIL TANKERS! WONDER WHAT HE'LL USE THOSE FOR!

I WOULDN'T KNOW, MICKEY!

BUT ONE THING IS SURE. THE MORE SHIPS HE OWNS, THE EASIER IT'LL BE TO FIND HIM! ER... WHAT'S THEIR NAMES?

THEY'RE REGISTERED AS OILSLICK ONE, TWO, THREE...

LOOK, MICKEY! THAT FELLER'S PAINTING OVER LETTERS O-I-L!

HMMM! STRANGE!

SAY, MISTER! WHO OWNS THIS SHIP?

SORRY, MATE, THIS ISN'T AN INFORMATION BOOTH! I'M BUSY! SCRAM!

JUMPIN' JELLYFISH! THOSE TWO ARE THE ONES THE BOSS HAD MORE THAN HIS SHARE OF TROUBLE WITH!

SIR, A CIVIL QUESTION DESERVES A CIVIL ANSWER!

WE'RE FROM THE POLICE! WE'RE GOING ABOARD TO LOOK AROUND!

ULP!

BETTER BUZZ THE BOSS!

THIS SHIP'S TOO BIG TO BE ONE OF THOSE OIL TANKERS, MICKEY!

I AGREE! THERE'S SOMETHING FAMILIAR ABOUT THAT PAINTER, THOUGH, AND I WANT TO BE SURE!

SNOOPERS? THE SAME ONES, EH? THANKS, FILCH! I'LL BE READY FOR THEM!

GET LOST, SWABS! WE GOT VISITORS, AND I'M GONNA HANDLE 'EM MY OWN WAY!

MINUTES LATER...

LOOK, GOOFY! BLUEPRINTS! STRANGE SHIP ALTERATIONS!

THIS MUST BE WHAT WE'RE LOOKING FOR!

MY BOX TOP LABEL SHOULD BE SOMEWHERE!

ER... WHAT'S THIS TACKED TO THUH WALL?

AN ENLARGEMENT OF THE ORIGINAL BOX TOP PUZZLE PLAN, GOOFY, COMPLETE WITH ALL THE LABELS PASTED TOGETHER!

(GULP!) WE STUMBLED ONTO BLACK PETE'S HIDE-OUT!

LOOK! THE FOLD-UP REVEALS THE WHOLE GIMMICK! FOUR SHIPS CLEVERLY FITTED TO LOOK AS ONE!

I-I DON'T GET IT!

IT'S AN OBVIOUS CAMOUFLAGE ATTEMPT TO FORM ANOTHER SHIP! A FIENDISH TRICK!

GAWRSH!

CONGRATULATIONS, MOUSE! YOU'RE A SMART ONE! HA HA AAH!

IT'S HIM AGAIN!

AND NOT UNEXPECTED! I'M WISE TO YOU, PETE! ONE THING'S SURE, YOU'LL NEVER GET BY WITH IT!

SKAM!

WANT A DEMONSTRATION, ME BUCKOS? I'LL GIVE YOU BOTH FIRST LOOK AT MY OPERATION!

BUT, OF COURSE, IT'LL BE YOUR LAST! HA-A-A!

BETTER NOT TRY A TEST RUN NOW, BOSS! AN AIR PATROL HAS JUST BEEN SIGHTED!

IT'S THE LAW, BLACK PETE! THEY'LL SCOUR THE COASTLINE, UNTIL THEY FIND YOU!

FAT CHANCE!

THEY'RE LOOKING FOR MY OIL TANKERS, BUT THEY'LL NEVER FIND THEM...

BECAUSE RIGHT NOW THEY DON'T EXIST, IF YOU GET WHAT I MEAN! HA-A-A!

NOW, UP TO THE PILOT HOUSE FOR RINGSIDE SEATS, WHERE YOU'LL GET A PERFECT VIEW! HA!

SIGNAL ME WITH A HORN BLAST SOON AS THE COAST IS CLEAR!

RIGHT, BOSS!

GOLLY, MICKEY! SOMEHOW WE'VE GOT TO TIP THE PATROL OFF BEFORE IT DISAPPEARS, OR WE'RE GONERS!

PSST! GOOFY! THAT SHADOW CAUSED BY THE ROPE KNOT GIVES ME AN IDEA! LISTEN... PSST...

BOY, THIS TUB MUST BE CRAWLING WITH THEM!

HAVE YOU EVER SEEN A BIGGER RAT?

HUH?

WHO? WHERE?

NOW, GOOFY!

RIGHT THERE!

THUD!

EEF!

CLACK!

CLACK!

STEADY THE WHEEL, GOOFY! I'LL GIVE BLACK PETE THE SIGNAL!

WHOOOOOO!

MAN YOUR STAT ONS, YOU SWABS! WE'RE TESTING!

DON'T SEE ANYTHING THAT LOOKS LIKE THOSE OIL TANKERS WE'RE LOOKING FOR, JOE!

RIGHT! LET'S HEAD SOUTH!

WAIT! LOOK BELOW!

WHAT'S GOING ON?

THAT BIG FREIGHTER HAS SEPARATED INTO SMALLER SHIPS!

WHAT? HOW? (GASP!) IT'S THE OIL TANKERS!

JUST IN TIME, MICKEY! THE PLANES SPOTTED US!

IT'S FANTASTIC, GOOFY! BLACK PETE'S PLAN IS TO USE THE TANKERS AS RAIDERS, AND LATER, AFTER HIJACKING OPERATIONS, REASSEMBLE THEM BACK INTO ONE SHIP!

AND NO ONE WOULD BE THUH WISER! GAWRSH!

EXACTLY! AS NEAT A TRICK AS EVER CONCEIVED BY THAT SCOUNDREL!

LOOK, MICKEY! MORE PLANES ARE ARRIVING!

WON'T BE LONG BEFORE THOSE CROOKS WILL BE IN THE HANDS OF THE COAST GUARD!

SAY, WH-WHAT'S HAPPENED? WE'RE EXPOSED! SOMEBODY GOOFED! (GROAN!)

?

?

LATER... THE WHOLE KIT AND KABOODLE HAS BEEN ROUNDED UP! BLACK PETE'S GOT A LOT TO ANSWER TO! ESPECIALLY THE SHIP CAPER FRAUD! THE HARBOR COMMISSION WILL SEE TO THAT!

THAT ISLAND OUT IN THE MIDDLE OF THE BAY WILL BE THEIR HOME FOR THE NEXT FEW YEARS! ?

FINALLY... FEELS GOOD TO BE ASHORE AGAIN! I'LL SAY! LOOK! THERE'S THE CHIEF! WHAT'S THAT PACKAGE? NICE WORK, BOYS!

OH, THIS? BLACK PETE AND FILCH WON'T BE NEEDING IT WHERE THEY'RE GOING! I'LL BE DOGGONED. IT'S FROM THE WACKLY-CRACKLY CEREAL COMPANY!

THOSE CROOKS HAD THE NERVE TO SEND IN THE BOX TOP PUZZLE USING THE LABEL THEY STOLE FROM YOU, GOOFY! IT'S YOURS, NOW! GEE!

THANKS A LOT, CHIEF! AT LEAST I DESERVE *SECOND* PRIZE AFTER ALL MY TROUBLE! SECOND PRIZE? WHY NOT FIRST?

YOU MEAN THUH ALL-EXPENSE PAID BOAT TRIP FOR TWO TO SOME REMOTE ISLAND? YEAH!

IT'S ALREADY BEEN WON...AND BELIEVE ME, THEY CAN *HAVE* IT! THAT ISLAND LOOKS BLEAK AS A PRISON TO ME! YUK! ! !

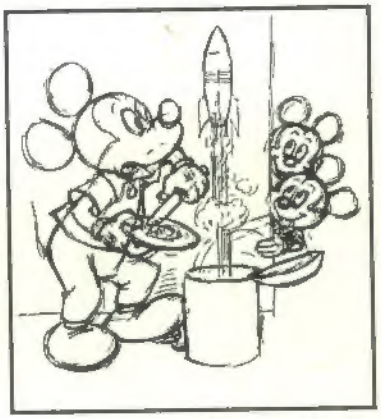
THE END

PAUL MURRY
PROFILE OF A MOUSE ARTIST

Paul Murry is a small, wiry man, energetic and outspoken. Among Disney comic artists, he can claim the distinction of having drawn the most Mickey Mouse stories, and a great deal more. Only veteran comic strip artist Floyd Gottfredson drew Mickey for a longer period, from 1930 to 1975. Gottfredson's strips are regarded today as the classic Mickey art, but those of us who came of comic-reading age in the 1950s grew up with another mouse, following his adventures monthly in **Walt Disney's Comics and Stories**. This is the Mickey we remember, and the one which a new generation of comic artists in Europe has taken for its model.

Ironically, Murry himself had little interest in comics as a child, and no formal art training. He was born on November 25, 1911 in a small Missouri town and worked as a farmer until his mid-twenties. Then, in 1937, he entered a puzzle contest at a local music store. His artfully decorated entry won first prize—a piano—and the attention of an engraver from St. Joseph, who gave the young farmer a job drawing advertisements. Seven months later, Murry answered a newspaper ad from the Disney Studio. On the strength of his sample drawings, he was offered a tryout. Selling the piano financed a trip to Hollywood, the Studio hired him, and his career with Disney was launched.

It was a good time for young artists to be at the Studio, a time of creative ferment, with the triumph of **Snow White** fresh in everyone's mind. Murry worked closely with Fred Moore, an accomplished animator whose bouncy, flexible lines gave the Seven Dwarfs much of their charm. Moore also helped create Mickey's "new look," redesigning the Mouse's disc-like head and rubbery limbs to give him an appealing, rounded appearance. Even in later years, Murry's pencil art would show the influence of Moore's densely-sketched animation drawings, conveying life and character in a flurry of curves and motion lines. Murry also retained his mentor's fondness for sketching saucy nudes, though these of course did not see print in any Disney book.



Murry's pencil art is characterized by dense sketching, as shown in this rough drawing for a *Mickey Mouse* cover.

Starting as assistant animator on **Pinocchio**, Murry worked his way up to full animator, contributing to numerous features and shorts including **Dumbo**, **Saludos Amigos**, and **Song of the South**. As a gag, he once animated the satyrs in **Fantasia** with crossed eyes. Walt Disney approved, and Murry's practical joke stayed in the film.

In 1942, Murry began penciling comic strips for Disney on his own time. He found that he preferred this work to animation and transferred officially to the Studio's strip department in 1945. By the time he resigned a year later, he had drawn **José Carioca**, **Panchito**, and **Uncle Remus** (all inked by Dick Moores) and even ghosted some of Gottfredson's **Mickey Mouse** dailies (in 1945). His first comic book also appeared at this time. **Uncle Remus and His Tales of Brer Rabbit** (Four Color 129) was published in December 1946.

Murry spent the next three years in Oregon, as a lumberjack and freelance cartoonist. "Freelancing means you are your own boss," he once said; "you can work at home and live where you please." In 1949, however, he returned to California and the Disney comics, taking a job with Western Publishing. Apart from a two-year stint on his own strip **Buck O'Rue** (1952–1954, scripted by Dick Huemer), he continued to draw comic books for thirty years.

Unlike Carl Barks, who stuck to ducks, Murry became adept at drawing all the Disney characters and provided art for a wide range of titles, including **Pluto**, **The Phantom Blot**, and **Super Goof**. As a result of his training with Fred Moore, he gravitated to Mickey, and his reputation rests on the long adventure stories. The first of these was "Mickey Mouse and the Monster Whale," in **Vacation Parade** 1 (1950), followed the next year by "The Mystery of the Double-Cross Ranch" (**Mickey Mouse** Four Color 313). In 1953, he drew his first Mickey serial for **WDC&S**, and there he hit his stride ("The Last Resort," Nos. 152–154). When Western discontinued the serials twenty years later, Murry drew eight-page Mouse stories for the comic until production stopped in 1984.

Murry's style evolved over the years, but his Mickey is always recognizable: round but not chubby, more posed than Gottfredson's mouse, less fluid than Bill Wright's. His Goofy, too, is distinctive: the artist created a typically gawky pose, drawing Goofy with one hand in front of his mouth. Murry's ink line is generally heavy, lending texture to his backgrounds and strength to Mickey; he once criticized Barks for drawing his lines too thin to be printed. Murry also had definite ideas about the arrangement of characters in a panel, and complained that Gottfredson often transgressed the "law of tangents," cutting off bodies and objects at awkward points.

Today Paul Murry makes his home in the desert east of Los Angeles and gives little thought to comic books. He occupies himself with Western music and farming, and one gets the impression that, if his fans rose in a body to acclaim him, he would not be impressed. When asked in 1981 to comment on his career, he simply said: "I do the best I can and let it go at that."

—Geoffrey Blum

Thanks to Donald Ault and Klaus Spillmann, who provided much of the raw material for this article. Fans are directed to Spillmann's interview with Murry in ***The Duckburg Times*** *16 (January 1, 1983); the quotes above are from page 22.*

DONALD

DUCK

IN

"FOCUSING ON

THE SUBJECT"

WHO IS CARL BARKS?

And why is there a *thirty-volume Library* devoted to his work?

He's the man who single-handedly wrote and drew over 500 comic book stories for Walt Disney featuring **Donald Duck**, **Huey**, **Dewey** and **Louie**, **Uncle Scrooge**, **Gyro Gearloose**, **Gladstone Gander**, and many other Disney characters. These are among the most beloved—and most sought after—comics of all time.

Barks' stories are charming, adventurous, witty, suspenseful, memorable, and—best of all—funny. His work is printed and reprinted in comics all over the world, his stories are studied in universities, and the expressiveness he achieved in his artwork is the goal aspiring Disney comic book artists strive for.

Most of the comics his stories originally appeared in are expensive collector's editions; many are extremely hard to find at **any** price.

For this reason, Another Rainbow Publishing (parent company of Gladstone) is collecting the famous Barks Disney stories into an oversized, 10-set, 30-volume encyclopedia called **The Carl Barks Library**. Each set of three volumes comes in a handsome, colorful slipcase, printed and bound using the finest book manufacturing methods known. Barks' artwork is clearly printed in sharp black and white, just as he originally drew it. Details that went unnoticed before leap off the pages. As a bonus, covers to the original comic books are reproduced in full color on slick paper and tipped in.

Because of the care and expense that goes into each set, the retail price is $100.00 per three-book set, a bargain when you consider the price of a cheaply-made hardcover bestseller these days. These books are not sold in chain bookstores but are available only from the publisher and from selected comic book specialty shops.

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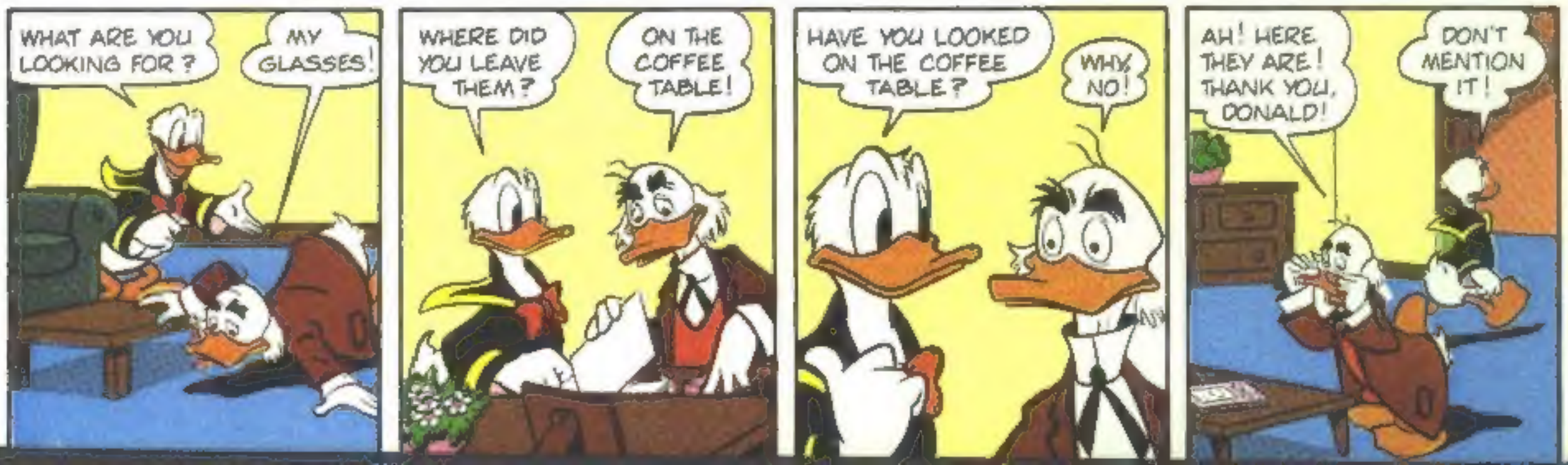
WHAT ARE YOU LOOKING FOR?
MY GLASSES!
WHERE DID YOU LEAVE THEM?
ON THE COFFEE TABLE!
HAVE YOU LOOKED ON THE COFFEE TABLE?
WHY, NO!
AH! HERE THEY ARE! THANK YOU, DONALD!
DON'T MENTION IT!